Kine WEEKLY

FIRE-WATCHING for the KINEMA

See page 3

If you only want crumbs of comfort

DON'T READ THIS!

Nobody wants to hear hard-luck stories. Admittedly times are abnormal, but that doesn't lick a REAL showman! It only serves to spur him on to greater endeavour, especially with the product and the optimism of the Friendly Company! ALWAYS REMEMBER THERE'S NOTHING THAT GOOD PICTURES CAN'T CURE. Ask the M-G-M Showmen!

STRIKE UP THE BAND (Mickey Rooney, Judy Garland) . . . I LOVE YOU AGAIN (William Powell, Myrna Loy) . . . THE GIRL IN THE NEWS (Margaret Lockwood, Barry K. Barnes, Emlyn Williams) . . . THIRD FINGER, LEFT HAND (Myrna Loy, Melvyn Douglas) . . . ESCAPE (Norma Shearer, Robert Taylor) . . . COMRADE X (Clark Gable, Hedy Lamarr) . . . THE PHILADELPHIA STORY (Cary Grant, Katharine Hepburn, James Stewart) . . . Marx Bros. GO WEST . . . BITTER SWEET (Jeannette MacDonald, Nelson Eddy) . . . AND MORE AND MORE!

PARAMOUNT ILLUSTRATED

MARGARET LOCKWOOD

will wed DEREK FARR

in

QUIET WEDDING

Paul Soskin's Important Film Ceremony!

BRILLIANT *Paramount* OCCASION AT THE PLAZA

FAMOUS STARS AS GUESTS

The list of guests reads like a miniature Who's Who of the Stage & Screen and includes:-

MARJORIE FIELDING · A. E. MATTHEWS · ATHENE SEYLER · MARGARETTA SCOTT · PEGGY ASHCROFT · FRANK CELLIER · ROLAND CULVER · JEAN CADELL · DAVID TOMLINSON · SIDNEY KING · MICHAEL SHEPLEY · HAY PETRIE · BERNARD MILES · O. B. CLARENCE · RODDIE HUGHES · MURIEL GEORGE · MARGARET RUTHERFORD · WALLY PATCH · MARGARET HALSTON · MURIEL PAVLOW

and many more making

34 STAGE & SCREEN CELEBRITIES!

At **2·30** p.m. on

Fri. JAN. 31

"QUIET WEDDING"

will take place at the

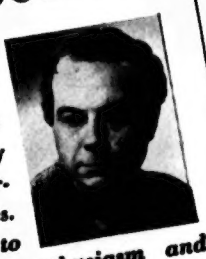
PLAZA THEATRE REGENT ST.

before a notable Trade Show audience

Based on the celebrated stage success by Esther McCracken —screen play by Terence Rattigan and A. de Grünwald

PRODUCED BY

PAUL SOSKIN



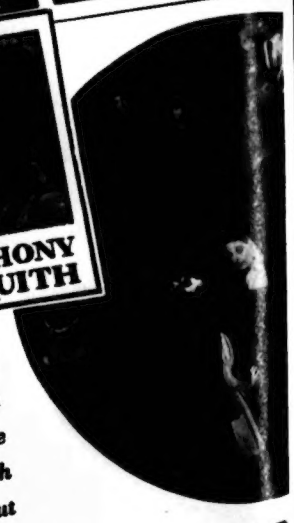
who said in an exclusive interview *"This event has been one of my most pleasurable experiences. I am indebted to the unstinted enthusiasm and unfailing courage of a grand unit and fine artists, without whose wholehearted co-operation the happy ending would not have been reached. I hope that every exhibitor will enjoy the icing on the cake"*

AMONG THOSE PRESENT...

DIRECTED BY

ANTHONY ASQUITH

who, in a special interview said; *"I am very proud to be associated with such a happy occasion as "Quiet Wedding", and I hope that the box-office bells will ring with laughter and joy throughout the country."*



The ROMANCE of 1941!

Kinematograph WEEKLY

No. 1762 Thursday, January 23, 1941. Vol. 287

"FOR EVER ENGLAND" "FRIDAY THE 13TH" "MY SONG FOR YOU"

INTERNATIONAL FILM RENTERS, LTD.
167, WARDOUR STREET LONDON, W.1
TEL.: GER. 3131 & 3257 GRAMS: FILMRENTA, LONDON

THE FIRE WATCHERS ORDER AND THE KINEMA

New Obligations Thrown On Employees

C.E.A. & OFFICIAL REQUIREMENTS

FIRE watching in business premises, now made compulsory, imposes fresh responsibilities on exhibitors and new duties on kinema employees between the ages of sixteen and sixty.

THESE NEW OBLIGATIONS, WHICH ARE SUBSTITUTED FOR THE RESPONSIBILITIES IMPOSED UNDER THE FIRE WATCHERS ORDER, 1940, MAY BECOME ONEROUS OWING TO THE LARGE AREA OF PROPERTY TO BE PROTECTED AND THE RELATIVELY SMALL STAFF EMPLOYED, AND, MOREOVER, WILL HAVE TO BE UNDERTAKEN AS AN UNPAID SERVICE.

Emergency Powers Defence Fire Precautions (S.R. and O. 69), and Emergency Powers Defence, Civil Defence (S.R. and O. No. 70) set out the requirements. These Orders are being forwarded by W. R. Fuller, General Secretary C.E.A., to all branch secretaries, and a memorandum on their application to kinemas will follow.

Section 2 of 69 requires every occupier of premises to make proper and adequate arrangements for fires resulting from hostile attack to be immediately detected and combated, and before making such arrangements to secure that an adequate number of persons discharging fire prevention duties are at all times present on the premises. Such persons are to have specified duties allotted to them, and shall have adequate equipment available to enable these duties to be discharged.

Occupiers of adjoining premises may combine to provide the necessary persons for such duties.

Where such arrangements have been made, notification must be made by the occupier of premises that the arrangements have been made by him.

Obligations on Workers.

Section 3 of the Order requires all male persons working at the premises to take turns of duty and perform allotted fire prevention duties. Hours worked outside normal duties must not exceed 48 in each month, and shall take into account any exemptions allowed.

Further, no person shall be entitled to any remuneration for performance of duties outside working hours.

Exemption from duties may be applied for on the grounds of ill-health or exceptional hardship. Members of the Home Guard and police constables are automatically exempted, as are civil defence workers doing more than 48 hours per month on such duties.

Occupiers of premises may in certain circumstances declare their inability to make arrangements as required, and the appropriate authority may notify him that they are or are not satisfied with the statement made.

In the latter case the appropriate authority may make arrangements, and may recover from the occupiers as a civil debt any expenses incurred in so doing. Criminal proceedings for failure on the part of the occupier may also be taken.

BLITZ EFFECT ON LONDON

170 Kinemas Closed at One Time

L. AND H.C REPORT

NO fewer than 170 kinemas in the area of the London and Home Counties branch were at one time closed as the result of the air attack upon London, either through direct action or voluntarily through lack of support. This fact is given publicity in the report of the branch, circulated this week, and to be submitted for adoption at next Tuesday's annual meeting.

Since the widespread closing, some of the kinemas have been reopened, and gradually more kinemas are being opened for public entertainment.

Membership shows a decrease of 50, entirely due to enemy action and war conditions, the strength of the branch at the end of the year being 610.

War Conditions

Despite the troubles and tribulations which normally result from war conditions, business was maintained for the major portion of the year, but intensified enemy air action very soon revealed problems and difficulties, which were in many cases impossible to overcome. Kinemas were forced to close their doors. Tributes have been paid to the courage and resourcefulness displayed by members and their staffs in their determination to carry on

A Busy Year

Among subjects mentioned are (1) the unbroken service to members, despite the enforced removal of the branch offices; (2) close co-operation with the licensing authorities, "your committee looks forward to a continuity of the good will always extended by the L.C.C. to its licensees"; (3) efforts to rearrange hours of opening both on Sundays and week-days; (4) the services of the solicitor and rating surveyor; (5) war bonus to employees; (6) the rearrangement of admission prices following upon an increase in Entertainments Tax; (7) campaign against high rentals; (8) the setting up of a Joint Committee of renters and exhibitors to deal with unfulfilled contracts in cases where closing had become necessary.

S.O. Charity Contribution

One successful referendum has taken place in accordance with the provisions of the Sunday Entertainments Act, 1932, although such campaigns are not to be encouraged in war time. Prevailing conditions in London and district have caused thought to be given to charity payments in respect of Sunday opening, but it is not deemed advisable to proceed in any way pending the outcome of the overtures made by the Association to the Government for general Sunday opening.

LONDON BRANCH ANNUAL MEETING

Next Tuesday at Film House

The annual general meeting of the London and Home Counties branch C.E.A. will be held in the Gaumont-British Private Theatre, Film House, Wardour Street, W.1, next Tuesday, January 28, at 11.15.

FRANCIS L. HARLEY

U.S. Revenues Blocked in London

HARLEY ESTIMATES £9,000,000

It is estimated that between them the major American film renters have from thirty to thirty-five million dollars in blocked sterling in London.

This information was given to the KINE. New York representative by Francis L. Harley, managing director of 20th Century-Fox, on his recent arrival in America.

Mr. Harley states that his companies English gross last year was the best in its history.

On the subject of American investments in British theatres, Mr. Harley stated that he believed that policy to be unwise for "long-range trade reasons."

FILMS FOR THE TROOPS

Yesterday's Meeting at the War Office

A joint meeting of representatives of the K.R.S. and the C.E.A. was held yesterday afternoon to discuss the subject of the supply of films to the troops and the nomination of representatives to serve in various commands. The nomination of a chief executive officer was also under consideration.

The joint meeting afterwards met the War Office authorities to present their conclusions.

WELSH MEMBERS APATHY TO C.E.A. AFFAIRS

Sparse Attendance at Annual Meeting

F. A. CAM AS CHAIRMAN

YOUTH stepped into the saddle at the Annual meeting of the South Wales and Monmouthshire Branch of the C.E.A., when Francis A. Cam and Peter Norman-Wright were elected chairman and vice-chairman respectively. The meeting, however, was very sparsely attended and it was decided to endeavour to whip-up interest particularly among West-Wales members.

In bestowing the chain of office upon Francis A. Cam (Bargoed), the incoming chairman, Mr. Smith said that from observation he was sure the new chairman would fully uphold the dignity of the office.

Returning thanks for his election, F. A. CAM said he felt it a very great honour to preside over such an important body. There could be no doubt that since the war the Association had done a great amount of work to help members over difficulties. He wished to propose a vote of thanks to the retiring chairman for his valuable work during the past year. It had been a difficult period with a large number of problems to deal with, but with it all Mr. Smith had carried out his duties admirably.

Hundred Per Cent. Attendance

R. DOONER (Maesteg), in seconding, said he could speak with some knowledge of the work that had been done by Mr. Smith during the past year. He believed the retiring chairman was the only one who could boast 100 per cent. attendance at the General Council meetings. They would realise there had been a very great sacrifice on his part, having regard to the fact that the *blitz* had made it advisable to meet all over the country. Their best thanks were certainly due to Mr. Smith.

ARTHUR B. WATTS (Cardiff) and W. BERRIMAN (Pontypridd) also paid tributes.

The resolution was carried with acclamation, and the retiring chairman, in replying, said the work had been made easy by the loyal support given him by the members and officials.

There were several nominations for the vice-chairmanship, but all withdrew except Peter Norman-Wright (Newport) and P. L. Harris (Cwmfelinfach). On a ballot being taken, Peter Norman-Wright was declared elected, and in returning thanks, Mr. WRIGHT remarked that anything he might lack in experience he would endeavour to make up in enthusiasm and co-operation.

Sparse Attendances

W. HYMAN (Swansea) drew attention to the sparse attendance at that meeting. With one exception, he was the only representative from West Wales, while he felt that other districts ought also to be better represented. He moved that a circular should be sent to all members appealing to them to attend the monthly meetings of the association.

R. DOONER seconded, and A. B. WATTS, in supporting, said it was very discouraging that so few had come from West Wales. He recalled that they had previously gone to the trouble of holding meetings in West Wales, but only about half a dozen members from that area turned up. If Mr. Hyman could give an undertaking that the West Wales members would respond he would be willing to go down there again. A. B. WATTS said that he considered the attendances at the monthly meetings better than they were.

It was eventually decided to circularise the members, appealing to them to make every effort to attend the meetings.

PATRONS WILL "FLOCK AGAIN INTO KINEMAS"

Gell's Confident Outlook

PATHE WILL HANDLE 55 SUBJECTS

OPTIMISM in the prospects of increased box-office business and confidence in the ability of his own company to contribute to the exhibitors' prosperity, were expressed by W. J. Gell during the week-end conference of Pathe Pictures. He announced that during 1941 Pathe would handle a programme of fifty-five pictures, including nine big British subjects.

The occasion was a notable one in the history of the Pathé organisation, being the first convention of the merged interests of the company with A.B.P.C. (Distribution). More than sixty persons—branch managers, salesmen and head office executive—attended.

"One thing is definitely certain," declared Mr. Gell, "that is, nothing is going to curtail our activity in any shape or form. Our producers are adequately financed to enable them to pursue a continuous production policy, for they realise to the full that now more than at any other time the exhibitor must have an assured supply of good product. **As the evenings lengthen the public will again flock into the kinemas and seek the kinematic relaxation to which they have become accustomed.**"

As regards the newsreel, the Pathé chief mentioned that the war had caused a greater demand than ever for the newsreel and the more resourceful exhibitors were publicising it as much as their feature attractions.

Fifty-five Films in 1941

Mr. Gell outlined the attractive and extensive output for the year and the new selling policy. He told of the production plans and aims of the three producers, and that there would be 26 Monogram attractions, which will include 10 specials; 20 P.R.C. productions, to include six specials; and nine super British productions to be made at Welwyn.

Some of the well-known authors which have been secured are Edgar Wallace, David Hume, Edgar Allan Poe, Jack London, Eden Phillpotts, Hugh Wiley, and Gene Stratton Porter.

Best Stories and Stars

Later, referring to his British programme, Mr. Gell said that everything was being done

Continued on page 5

Your Complete War Review

BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
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THE CIVIC SPIRIT

ONE of the most consistent lessons to be drawn from the reading of C.E.A. transactions during the opening weeks of every year is the value of close working arrangements with the local authorities.

This does not mean that the exhibitors have been giving their case away during the year under review, either. It will be found as a general rule that the co-operative rather than the aggressive policy has won its way to the good will of the councils, watch committees and other bodies charged with the protection of the public, and thence the supervision of the kinemas.

To-day the maintenance of good relations is of greater importance than it has ever been, because the administration of emergency powers is the duty of the local authority, and these emergency powers are terrifying in their extent.

Which makes all the more praiseworthy the public spirit of the average member of the exhibiting side of this Industry. He has never grudged his time or his work for the common good, and, in consequence, there is probably a higher percentage of kinema men holding civic responsibility than in any other calling.

KEEPING TOUCH

FOR the first time reports are coming in of reduced membership in certain C.E.A. branches. The reason is not very difficult to discover; it is not unwillingness, it is physical inability which has caused the falling off where it has occurred.

There was a somewhat parallel case of loss of membership in the Automobile Association a year ago. That body, realising the reason for resignation by members was the fact that their cars were out of commission, made a gesture by which the names were kept on the books at a nominal subscription. As the material advantages of membership were also nominal, justice was satisfied.

Suppose the C.E.A. were to make a corresponding offer. It would probably secure the continuance of a good many members who would be glad of the chance to maintain association with their fellows, and at the same time, when we have passed through the present unhappy period, they would reap the benefit of membership.

THE YOUNG MAN'S TURN

NOW that the C.E.A. branches are holding their annual meetings, it will be interesting to see how many of them take the opportunity of introducing new blood.

One of the first returns in is from the South Wales and Monmouthshire Branch, where they had a name for the Nestorian type whose wisdom endowed the Council of the C.E.A. so generously. The frosted brow will no longer be the leading feature of the committee table at Cardiff; the vigorous spirit of the branch will in future be no more than in the past perhaps, but it will occasion no surprise.

For they have a new chairman there now, and a new vice-chairman. They are both young men, and on that ground alone they are sure of a welcome. Add to the gifts of character which have secured their election the priceless advantage of comparative youth, and we hope we may promise that the example of their branch will set colleagues throughout the land encouraging the "reserves" by finding places in the first team now and then.

Long Shots

WALES CALLS ON YOUTH—FILM PERSONALITIES AT CLARIDGE'S—A BRISTOL TRAGEDY—BELFAST WELCOMES "DICTATOR"—LONDON'S NEW VICE-CHAIRMAN—CANADIAN M.P.D.A. CHANGES—APPLAUSE FROM THE AIR

FRANCIS ARTHUR CAM, newly elected chairman of the South Wales and Monmouthshire branch of the C.E.A., is one of the most popular of the younger men—he is but 38 years of age—on the territory. Mr. Cam has been 15 years in the Trade, both on the exhibiting and technical side. He is general manager and director of the Hanbury Palace, and New Hall Kinemas, Ltd.; Blackwood Entertainments (1939), Ltd.; Scala Kinema (Rhymney), Ltd.; managing director of New Tredegar Theatres, Ltd., and Pergrif Studios, Ltd., and chief engineer and director of Sound, Ltd. He is also vice-president of the South Wales and Monmouthshire Federated Chamber of Trade, and a member of the National Industrial Development Council of Wales and Monmouthshire.

HIS vice-chairman, Peter Norman-Wright, is also a young man, junior even to Francis Cam, and his expressed intention to make up by enthusiasm what he lacked in experience suggests that he will be a trusty lieutenant to his Chief.

A BOMB on Claridge's would have been specially disastrous to the Industry the other morning, when I turned up to greet Laurence Olivier and his wife, Vivien Leigh. For besides these attractive stars, other figures of the studio world were in evidence, unexpectedly.

FOR instance, there was Gabriel Pascal, due in a few hours to leave for New York with a copy of the long-distance Shaw epic "Major Barbara." "Gabby," well charged with his own defiant brand of optimism, was planning his Broadway première, which is to be at the Astor Theatre instead of the Music Hall.

TEDDY CARR was in conversation with David Niven, whose reported plans are far from definite. Assistant director Geoffrey Boothby, close by, told me he is off to take charge of official camera work in Libya, working under the Public Relations Officer in Cairo—none other than Captain Philip Astley.

SPRUCE and cheery in uniform, with a major's crown up, was director Dave MacDonald, already on Army production work of a secret and important kind. All these led to the arrival of the film we had come to see.

OLIVIER and his wife, just finished "Lady Hamilton," are here to stay, and unfeignedly glad to be. Vivien may go into a play. Olivier will play a short but vital rôle in "49th Parallel" for Mickey Powell; then he joins up, but will not reveal in which Service.

FROM him I learned that Alex Korda, who actually completed "Lady Hamilton" in six shooting weeks, is certainly returning to London. Also that Hollywood, to meet loss of foreign revenue, is far more likely to reduce output than cut down production costs of individual pictures.

A PARTICULAR poignancy attaches to the circumstances of the tragic death of Frank E. Justin, of Bristol, who was drowned in the harbour when his car plunged over the quay during a thick fog. It was only last week that the KINE had the sad duty of chronicling the death of his father, S. H. Justin, one of the pioneers of the film in the West country.

FRANK JUSTIN was a special constable, and in the course of these duties was driving his car in the vicinity of the harbour when he mistook the road and drove down a turning which led direct to the edge of the water. He was unable to stop the car in time and was trapped inside as it sank.

HE had been engaged in the kinema business practically the whole of his life, and had for many years managed the Olympia, Bristol, one of his father's theatres. He had a wide circle of friends, and was particularly interested in ships and shipping, and in the Bristol Shiplovers' Society. His passing is regretted by all who knew him, and especially by the staff of the Olympia, with whom his relations were always most cordial. The funeral was a quiet one, only immediate relatives and associates being present.

NORTHERN Ireland is responding to the humour and national appeal of "The Great Dictator" in no uncertain way. T. H. MacDermott, at the Classic, Belfast, and Bob Barron, at the Picture House, will not forget the screening of the Chaplin masterpiece for a long time to come. They were completely swamped out the opening day, and had to hang up their telephones as they were unable to cope with the queries for booked seats covering the whole of the run of the film.

F. A. CAM,
South Wales C. E. A. Chairman

Although the opening show was not due until 11 a.m., people were lined up at 9 a.m. in long queues for both houses. All sorts of dodges were tried by people who wished to get in for the first show, but they did not succeed.

AT the Classic, the film in its first week broke the record which had been in existence for seven years for attendance set up by "Cavalcade." Needless to say that the local Press gave columns to the picture and the scenes of crowded houses. At the same time, the Ministry of Finance of Northern Ireland rubbed their hands in pleasurable anticipation. The film is proving one of the best contributors to entertainment tax on record.

E. T. CARR is also anticipating big business from "The Thief of Bagdad," and has planned to visit most of the provincial Trade shows arranged for Alexander Korda's colourful picture, which is now doing such excellent business at the Odeon, Leicester Square. Now in its fifth week, the picture is maintaining the high opening business of the first two weeks, and will certainly be held for a sixth week. On his provincial tour, Mr. Carr will be accompanied by Mr. Sidney Jackson.

J. X. P., in his position as A.F.S. Commandant for York, has new duties thrust upon him, now that voluntary—and possibly compulsory—fire watching and fighting becomes universal. York citizens are responding alertly to the appeal for workers, and J. X. has been in close consultation with the city's Chief Constable in the issue of an appeal for regular members of the regular fire brigade.

IT is not every speaker even of highest distinction who receives a salute of artillery. This compliment fell to W. J. Gell, presiding at the Pathé Convention lunch last Saturday. Replying to earlier speakers he had just uttered: "It's performance that counts" when nearby guns opened fire on raiders over the city. The sky was speedily cleared and the appropriate signal given, an augury for the future if one may interpret it that Pathé product will clear away difficulties attending exhibitors overheads. The convention was Pathé's biggest, over 60 of the sales staff being present.

NEXT Tuesday's London Branch meeting will see the nomination to the vice-chair of the branch of Councillor A. W. Green, of Highams Park, whose kinema interests are situated in East Finchley, Chingford and New Southgate in the London area, and in East Barnet in the South Midlands territory.

THE nomination testifies to the value in committee and debate of a member who has never sought the limelight, but has been content to concentrate upon his business interests and to apply himself to exhibitor problems as a devoted member of the Executive. In this respect he duplicates his chairman, Sid Hyams, who has similarly applied himself to branch deliberations.

CABLING from America to Great Britain after seeing the two recently completed R.K.O. Radio successes "Kitty Foyle" and "Mr. and Mrs. Smith," Phil Reisman prophesies huge grosses in the United Kingdom for these pictures. "They are terrific box-office," he declares, "and will certainly rank as candidates for Motion Picture Academy awards."

LIBYA still holds strong interest on the newsreel front, and more dramatic picture from that quarter are a feature of British Movietone's Monday issue. An idea of the enormous booty taken by the victorious British Army is vividly presented in a series of abandoned equipment.

STRIKING pictures taken by British Movietone News own camera men with the Fleet Air Arm show machines in use by this branch of the fighting services, and include the new Fulmar twin-seater fighters. Other items include coverage of the Prime Minister's visit to the coastal defences, the launching of a new cruiser, the inspection by King Haakon of Norway of Allied naval units, a presentation of new drums and bugles to the Yorkshire Light Infantry, and pictures of first recruits to the new R.A.F. free training scheme.

A READJUSTMENT of routine duties to cope with expansion of film business in Canada has resulted in Col. John Cooper, who has been President of the Motion Picture Distributors Association since 1921, being appointed to a newly-created post.

HE becomes Chairman of the Board of Directors of the Association, and as such will continue in charge of the Association office in the Film Exchange Building, Toronto. His place as President has been filled by the appointment of James P. O'Loghlan, general manager of 20th Century-Fox in Canada. E. H. Wells continues in his office as National Secretary of the Canadian Film Boards of Trade, which are affiliated to the M.P.D.A.

A "FIRE-BOMB" of a different type was responsible for an interruption in the programme of a York kinema recently. The first the audience knew of it was when the sound track was suddenly silenced and the manager appeared on the stage. In caustic tones he announced that a lighted cigarette had been dropped over the front of the balcony into the stalls below. "If it was an accident, will the person responsible please apologise: if it was intended as a joke, the joke is not appreciated." A volume of Hear! Hears! from the audience followed, but "Jerry" did not apologise.

A STATEMENT published in an Isle of Man newspaper that at matinee performances at local kinemas arranged for the alien internees, the national anthem was not played, has brought forth vigorous denials from the kinema managers. The national anthem is invariably played at the end of each performance, it had been pointed out, and the aliens stand stiffly to attention, which is more than can be said for the average Manx audience.

MORE than that, when the film "Last Train to Munich" was shown at one kinema, the aliens loudly voiced their dislike of Hitler and the Nazis; the appearance of Mr. Churchill in a news bulletin being always the signal for a hearty round of applause.

THE STROLLER.

HOT FROM U.S.

Kine. New York Cable from Motion Picture Daily

***U.S. WAR SECRETARY STIMSON** praises the film Industry's non-profit service to Army training.*

***SENATOR WHEELER'S** threat to regulate the Industry because of the alleged unbridled propaganda is answered by Will Hays, who says the screen is not inciting war, pointing out that there are very few pictures relating to war defence, etc.*

***"CHRISTMAS UNDER FIRE"** splendidly received; Quentin Reynolds is appearing at the Broadway Strand on January 24, when Warner is releasing it on a non-profit basis.*

***NELSON ROCKEFELLER** announces a wide programme of the use of films to promote understanding between the Pan-American Republics and names a studio committee to co-ordinate activity under John Hay Whitney, film division director.*

***S. SAGALL** shows Theatre screen television, which was only fair; he blames the out-moded camera used by the Broadcasting Company.*

***WARNER PROFIT** for the quarter ended November 30 at $1,276,316, compares with $642,129 same period previous year.*

Close-Ups

of 1941

By

— Screencomber —

PATIENCE, LADS!

ANY week now you may receive your New Year issue of the KINE., and during the next month or so I may even get mine. Where I have the laugh over you is that I have actually seen advance proofs of the paper and have that smug feeling of being in the know.

As in previous years, there are the same jolly, laughable, mock-serious summaries of the year just gone, some entertainingly amusing prophecies of the year to come, and some ludicrous and ridiculous promises about what the renters are going to give the exhibitors in '41.

A serious note is struck by Screencomber in a page summary of this and that and a striking forecast of next year's chief happenings. If your copy does not arrive before '42 all you have to do is substitute **1942** for **1941** in the numerous interviews and articles and so bring them up to date.

UP, THE SCHOOL!

"COLONEL BINGHAM is right," writes a third assistant director. "Not only are the middle clawses unfit to become bally officers, but they hev proved themsawlves unfit for our studios. Ais clepper boys only a fellah with a 'vawrsity education ken hope to achieve succais.

"The coarse, rough methods of the middle clawses er disturbing and upsetting to us 'vawrsity chaps in the unit—a rude cresh of the cleppers and a mumbled 'Tike-one, sine, free.' But how different is the 'vawrsity chap. The cleppers become a musical instrument in his hawnds—an almost ethereal clep, a well-modulated and musical 'Taike awhen ah seine—ah threy,' and the seine procceds.

"After all, thar is quaite a deal to be sade for the old school tae. The middle or lower clawses with their jovial vulgarity may make excellent managing directors or producahs, but when it comes to us fellows who are third assistants and clepper boys the old school tae wins head dawn."

THE NEW JOURNALISM

CONGRATULATIONS to Ernest Betts of the *Sunday Express* on a clever new way of interviewing celebrities. Ernest lets three other celebrities do the cross examination and the work and then writes up a verbatim report for the edification of his many readers. We were so struck that we have taken the liberty of pinching the scheme ourselves.

WINSTON CHURCHILL: "Tell me, Miss Toots, to what extent would you attribute the influence of Schopenhauer to the trend so discernible in the earlier works of Widgey Newman?"

G. B. SHAW: "And would the emphasising of such trends, in your considered opinion, result in popularising the wearing of rubber bands to prevent escapism in felt bowlers on windy days?"

SCREENCOMBER: "And isn't it getting near opening time, Toots?"

WINSTON CHURCHILL: "Is it not significant that the shortage of cold tripe and cow heels in the Wigan district has placed an additional burden on the jellied eel suppliers?"

G. B. SHAW: "I entirely disagree. Cycle clips are, and always must remain, an essential that cannot be dispensed with, even although class consciousness has proved a serious deterrent to their universal adoption by the so-called upper classes."

SCREENCOMBER: "Surely they're open by this time, Toots?"

G. B. SHAW: "Might I ask you just one final question, Miss Toots?"

LULU TOOTS: "Not bloody likely!"

The above characters are entirely fictitious and any resemblance to any living person is intentional and done a' purpose.

THE STUDIO MURDER MYSTERY

(New readers, read on.)

"Mein Gott," exclaimed a portly individual, "it disappearens hass—Himmel und unst again—Himmel!"

The great detective swung round suddenly and observed shrewdly, "French?"

"Nein," answered the portly person, "Deutsch."

"An Odeon," mused the detective, "I see."

"A Gairmain—our caimeramain, Hair Otto von Wunklepickelsnitzbergen," corrected a willowy individual with an affected lisp.

"Cockney, ain't ya?" asked the detective, a master of languages, breaking into the dialect.

"Note et awl—Kambridge," answered the third assistant, tossing his head in a pretty pet.

The projection-room door flew open and a wildly dishevelled figure came hurtling down the steps.

"Hoot-toots—ma sacred haggis and Rabbie Burns, bit yon's gang awa' an' aw'."

"Welsh?" asked the detective.

"Scotch," answered a clapper boy who was standing near.

"Don't mind if I do," said the detective.

(What happened to throw a phlegmatic Scot into such a state—what's gang awa' an' aw', and whaur has it ganged? Don't miss next week's thrilling instalment.)

Pathe Sales Staff at the Convention Luncheon under the presidency of W. J. Gell, C.B.E.

SOUTH WALES ANNUAL MEETING

Election of Officers

FIRE-WATCH LEAD ASKED FOR

Presenting a report on the year's activities, the SECRETARY (W. J. Fooks) referred to the testimonial to H. Victor Davis on his retirement from activity in the Association. The testimonial, he said, received the wholehearted support of members of the South Wales branch and throughout the country, and as a result the handsome sum of £622 was collected and at his request handed over to the Benevolent Fund. It was with great regret that they accepted it, and looked forward to the time when, in better health, he would be able to resume his association with the Trade.

Civil Defence and air raid precautions had been considered during the year. Members had been busy with the training of their staffs for fire-fighting purposes, and many had had personal experience of air raids. In a number of areas there had been suggestions of a curfew and early closing, but it was gratifying to note that shortly after the experience of a *blitz* the public quickly reverted to their former habits.

Transport Charges

Among increases was the increase in cost of transport charges. Several meetings were held with the Film Transport, and as a result they agreed on what was felt to be a reasonable basis. They had requested the K.R.S. to consider the formation of subsidiary film dumps, in particular one for West Wales, and in conjunction with the Bristol and West of England and Devon and Cornwall branches, further dumps in the West of England. Arrangements had been made for a dump in West Wales, with the exception of the question of finance, which still remained in abeyance.

Several meetings were held to consider the proposal of a National Trade Spitfire Fund, but the scheme fell through.

A special meeting was held to consider the request of the General Council to consider national approaches on the question of Sunday opening.

The secretary was thanked for the report, and in moving his re-election the CHAIRMAN paid a tribute to the services rendered to the branch by Mr. Fooks.

Proud of their Secretary

R. DOONER, in seconding, said he thought the branch had every reason to feel proud of their secretary, who had been associated with the branch for a considerable number of years. The older members in particular would remember his early work, and it could be said that his enthusiasm and foresight had been of inestimable value to the association.

Returning thanks for his re-election, the SECRETARY said he could assure them he thoroughly enjoyed the job. His work had been made lighter by the co-operation of his fellow officers, and the excellent choice of chairman.

The treasurer's report, submitted by ARTHUR B. WATTS, showed a profit on the year's workings of £103 13s. 10d. The report was adopted and Mr. Watts was unanimously re-elected.

1941 Officials

There were four nominations for three vacancies as delegates to the General Council, those being elected being W. Berriman, R. Dooner and A. B. Watts, who will, of course, be accompanied by the new branch chairman.

A. B. Watts, W. J. Fooks and R. Dooner were re-elected trustees; W. Berriman, representative on the General Purposes Committee; and R. A. March and Sons, auditors.

In addition to the officers, who are *ex-officio*, Harry Jones (Neath), Archie Jones (Cwmcarn), Arthur Morgan (Blaenavon), W. Hyman (Swansea), Sidney Attwood (Newbridge), James Taylor (Merthyr), Joe Morgan (Gilfach) and P. L. Harris (Cwmfelinfach) were elected on the Executive Committee.

Fire Watching

W. BERRIMAN brought up the matter of fire watching. He said there was considerable doubt among exhibitors as to their position, and he moved that they should get in touch with the General Secretary as soon as possible and secure all possible information on the point.

L. P. HARRIS seconded, and the resolution was carried. The SECRETARY said he would obtain the information as quickly as he could.

The CHAIRMAN mentioned that as a member of the National Industrial Council of Wales and Monmouthshire he was very much surprised to know that the association was not represented on that body. He suggested that the secretary write to the Council pointing out the interests which the association represented, and suggesting they should have a representative at future meetings of the Council.

R. DOONER moved, and A. B. WATTS seconded, that this course be adopted, which was carried.

Sheffield S.O. Deadlock

DECISION ON C.E.A. APPEAL DEFERRED

SHEFFIELD, which now has kinema-less Sundays, is still facing a deadlock in negotiations. The Watch Committee held a meeting last week, discussed the joint application sent by the Sheffield C.E.A. branch, and then deferred a decision until there is another meeting.

It is understood, however, although the committee did not disclose what transpired at the meeting, that there still seems to be a predisposition towards limiting the number of halls allowed to open, and that a joint application is not in favour. Whether this is so or not will come out later.

In the meantime, and especially since the raids, there is a greatly increased demand for Sunday opening. As halls—with the exception of one or two suburban ones—are now closing for black-out time, there is no chance for factory workers to see films. Wives, too, are grumbling that they never get the chance, now, of going out for entertainment with their husbands.

Coun. Harold S. Gent, chairman of the Sheffield C.E.A., knowing so well the growing need for Sunday performances, is surprised that the Watch Committee has not realised the real need for entertainment following a period which has been so trying. "Our secretary sent the joint application in on December 3, and so far we have not even had an acknowledgment. People ask what is being done in the matter."

The whole question will be discussed at next Friday's meeting.

IT IS NOW CALLED "THE BLITZ"

Ritz Cinema, Birkenhead—a Southan Morris theatre—was badly damaged in a recent air raid on Merseyside.

When the Ritz was struck the majority of the audience had left the building and only comparatively few had remained to take shelter in the auditorium. The bomb penetrated the roof and crashed against the foot of the wall to the right-hand side of the stage. The force of the explosion shattered the first few rows of seats, and caused the whole of the plaster casting serving as interior decorations to be flung all over the auditorium, which is now a scene of desolation. The roof was also blown off.

The Ritz, which is now popularly known as the "Blitz" Cinema, was opened in 1937, and had been erected at a cost of £80,000.

"Northern Outposts"

A new Ministry of Information short, "Northern Outposts," the first production of the Army Film Unit, will be released on Monday, February 3. The film, which presents a record of British and Commonwealth troops in Iceland, is approximately 790 ft. in length.

The licence of the Empire, Mersea Road, Colchester, has been transferred from T. P. Freeman to A. David Ager.

BRADFORD BUSINESS SATISFACTORY

Raid Warnings Have Little Effect

AT THE ANNUAL MEETING OF THE BRADFORD C.E.A., AT WHICH ALBERT CANSFIELD WAS RE-ELECTED CHAIRMAN, IT WAS STATED THAT, NOTWITHSTANDING THE PREVALENCE OF AIR RAID WARNINGS, BUSINESS ON THE WHOLE HAD BEEN SATISFACTORY.

Reviewing the past year's conditions in the branch area, the report goes on to state that "the officers and committee had been in almost constant negotiation with the authorities respecting A.R.P. regulations, times of closing—which have varied according to circumstances—admission of children, the vexed question of patrons carrying their gas masks, and many other matters which have arisen from time to time.

"Our good relations with the authorities in general and those of Bradford in particular have been of great benefit in all these negotiations, and reasonable conditions have, in every case, been arranged." it is observed later in the report.

Election of Officers

The following officers have also been re-elected: Vice-chairman, A. S. Hyde; hon. treasurer, J. E. Rouse; secretary, H. Goldsbrough; General Council delegates, Messrs. Cansfield, Hyde and Goodall. Branch committee, in addition to ex-officio members, includes Messrs. G. W. Ridler, J. M. Yardley, J. T. Wilcock, E. W. Cave, H. Upton, H. Masterman, J. E. Anderton and T. Lund. Trustees, Messrs Cansfield, Goodall and Anderton.

Patrons During Alerts

IS "DISPERSAL" THE BETTER POLICY?

"Should people remain in kinemas during air raid alerts," was a question discussed at Ellesmere Port Sessions last week, when application was made by G. Wallace for authority to give Sunday film performances in aid of the Spitfire Fund.

When the chairman asked if the performance would continue if there was an alert, Mr. Wallace said if the building were rendered dangerous, the people would have to leave. It all depended on whether bombs dropped. Many thought that people should be encouraged to go to these places rather than sit at home waiting for bombs.

The chairman said he thought that it would have been better for people to be scattered rather than to assemble in one place in large numbers.

Coun. H. F. Wren, J.P., C.C., proprietor of the Regal, Staple Hill, Bristol, has been appointed representative of the C.E.A. on the Ministry of Information Committee for the Thornbury Parliamentary Division.

Continued from page 3

POPULARITY OF PATHE GAZETTE

to acquire the best stories and stars, and stated that only a day or so before the conference the company had successfully negotiated for the film rights of certain outstanding books and the services of three very popular British stars. As contracts had yet to be confirmed he could not at that juncture divulge titles and names, but there could be no doubt whatever that these constituted a valuable addition to the programme and would considerably enhance its box-office value.

The next picture from Welwyn Studios, "This Man is Dangerous," Mr. Gell super scale and no expense was being spared to make it one of the most successful pictures of its type to come from a British studio.

Considerable time was spent discussing the current Trade show offerings. In addition to the six super special productions being Trade shown by the company at the Cambridge Theatre this week, the assembly were shown copies of Pathé Gazette and Pathé Pictorial.

They saw the spectacular and outstanding Pathé pictures of the big London fire; they saw the excellent "The Londoner and the Hun" Gazette feature that brought shoals of praise from exhibitors everywhere; and they viewed thrilling battle pictures from the Middle East.

Complete War Coverage

Mr. Gell told the salesmen that Pathé had special representation on all war fronts, and many pictures had been taken for current release of our splendid victories in Greece. The entertaining qualities of the Pathé Pictorial were commented upon, and the fact was stressed that since its registration as British quota it had been in greater demand. A feature of this interesting screen magazine is the vaudeville highlights—names made famous at the music hall and the B.B.C. are engaged by Pathé to appear in the very acts that have made the artistes popular in the Pictorial.

ONE OF THE BEST

"Convoy" Honoured in Canada

"Convoy," the outstanding Ealing Studios' hit of last year, has registered a big success in Canada, where it has been playing to packed houses.

A cable just received by Michael Balcon, production head of Ealing, announces that Canadian critics have placed "Convoy" among the year's best ten—a unique distinction for a British picture.

Hugh Sinclair and Sally Gray in a scene from RKO-Radio's THE SAINT'S VACATION, thrilling screen version of Leslie Charteris' best seller. Leslie Fenton directed

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JAN. 23 AND WED., JAN. 29

Thursday

Spring Meeting (*Pathe*)

Cambridge Theatre. **2.15 p.m.**

Cast: Nova Pilbeam, Basil Sydney, Henry Edwards, Sarah Churchill, Margaret Rutherford, Enid Stamp-Taylor. **Director and producer:** Walter C. Mycroft.

Adapted from the famous stage play by M. J. Farrell and John Perry, "Spring Meeting" introduces Tiny, an adventuress, and her son Tony, who, having lost everything at horse racing, decide to go to Ireland to visit Sir Richard Furze, an old flame of Tiny's. She hopes to feather her nest and get her penniless son married off to Joan, Sir Richard's pretty daughter, but Joan is already in love with Michael, Sir Richard's stable-boy, and the fun really commences when Tony, instead of falling for Joan, falls for Sir Richard's niece, Baby, a regular tomboy, who is only too anxious to rope in a man. Sir Richard disapproves of Tony's choice, but Tiny, his mother, schemes to put things right and does so successfully by capturing the heart of Sir Richard and afterwards getting him to settle a generous yearly income on Tony and Baby, leaving Joan free to marry Michael.

Flowing Gold (*Warner*)

Phœnix Theatre. **2.30 p.m.**

Cast: John Garfield, Frances Farmer, Pat O'Brien, Raymond Walburn, Cliff Edwards, Tom Kennedy. **Director:** Alfred Green.

The locale of the dynamic, action-packed drama, "Flowing Gold," is the sprawling strip of land in Texas where men fight to capture the rich black oil that has lain waiting since prehistoric times to gush geyser-like into the air. Against this vivid background is told the enthralling story of love, greed and high adventure from Rex Beach's world-famed novel. John Garfield and Pat O'Brien are seen as itinerant oil workers who fall in love with the beautiful daughter (Frances Farmer) of their eccentric prospecting employer. In a series of swiftly paced scenes the pair save the girl's wells from conniving rivals, and, later, come to her rescue again when the wells are set on fire.

Friday

Hold that Woman (*Pathe*)

Cambridge Theatre. **11 a.m.**

Cast: James Dunn, Frances Gifford, George Douglas, Martin Spellman, Rita la Roy, Guy Usher. **Director:** Sherman Scott.

A bill collector whose job it is to locate "fugitives" from the easy-payment play is employed for the first time on the screen as a laugh-provoking agency in the entertaining comedy, "Hold That Woman," featuring James Dunn and Frances Gifford.

The story is built around the adventures of Jimmy Parker (portrayed by James Dunn), whose record as a collection agency sleuth is lamentable, and his new bride (enacted by Frances Gifford), who spend their short honeymoon in pursuit of a female stooge for a ring of jewel thieves, the woman having absconded with a small radio she bought on the budget plan, but which she refuses to relinquish, for the very good reason that the inside of the radio is the hiding place for 100,000 dollars worth of gems that have been stolen from a famous movie star.

Into the amusing and dramatic theme of "Hold That Woman" is tightly woven an entertaining counter-plot in which the love-life of the movie star is given a terrific lambasting, in good form, however, but nevertheless having a "bite."

Tin Pan Alley (*20th Century-Fox*)

Century Theatre. **11 a.m. and 2.30 p.m.**

Cast: Alice Faye, Betty Grable, Jack Oakie, John Payne, Allen Jenkins, Esther Ralston, Nicholas Brothers, Ben Carter. **Director:** Walter Lang.

A story that tells of New York's home of music, the famous 46th Street, off Broadway. The home of importunate as well as the more fortunate popular music composers. Its producers describe it as a cavalcade of popular song; a trip down melody lane with a background of London and Broadway in the hectic leave days of World War One. Produced in the tradition of "Alexander's Ragtime Band," "On the Avenue," "Thanks a Million," and others from the long 20th Century-Fox musical parade, the picture boasts of a host of well-known names in Alice Faye, Betty Grable, Jack Oakie, John Payne, Allen Jenkins, and Ben Carter.

Popular melodies of a by-gone era are again featured with some new and potential best-sellers in modern fashion from the composing pen of Mack Gordon and Harry Warren.

The Farmer's Wife (*Pathe*)

Cambridge Theatre. **2.15 p.m.**

Cast: Basil Sydney, Wilfrid Lawson, Bunty Payne, Patricia Roc, Michael Wilding, Nora Swinburne, Viola Lyel, Bromley Davenport, Enid Stamp-Taylor. **Directors:** Norman Lee and Leslie Arliss.

A comedy of Devonshire folk, this screen adaptation of Eden Phillpotts' famous novel is about a man in search of a wife. Briefly, when widower Sam Sweetland comes into his own by buying Applegarth Farm at an auction sale, he looks around for a suitable wife and selects three prospects from the village community. Approaching the three individuals he is spurned by each, and later, after a thrilling encounter with a maddened bull, who is about to charge his housekeeper, realises it is that homely but charming lady who really should be the farmer's wife.

This simple theme is full of laughter-making situations and keeps the interest focused to the screen.

No Time for Comedy (*Warner*)

Phœnix Theatre. **2.30 p.m.**

Cast: James Stewart, Rosalind Russell, Genevieve Tobin, Charlie Ruggles, Ailyn Joslyn, Clarence Kolb, Louise Beavers. **Director:** William Keighley.

A sparkling comedy packed with delightfully humorous situations, sprightly dialogue and tip-top acting is "No Time for Comedy," from S. N. Behrman's successful stage play, and starring two of the screen's most popular players, James Stewart and Rosalind Russell. Stewart is seen as a young playwright who comes to New York from a town of seven hundred-odd inhabitants for the production of his first play, which is, surprisingly, a sophisticated comedy about "Park Avenue" people. Only the leading actress (Rosalind Russell) believes in the play—until it proves to be a huge success. Playwright and actress marry, and are radiantly happy until continued success turns the young man's head and he succumbs to the wiles of a gushing blonde (Genevieve Tobin), who persuades him that he has a message to give to the world in serious drama. But when his "great" play is a decided "flop," his blonde charmer deserts him, and he comes to his senses in time to win his wife's forgiveness.

Monday

Trouble Chaser (*RKO-Radio*)

RKO-Radio Private Theatre. **11 a.m.**

Cast: Granville Owen, Martha O'Driscoll, Mona Ray, Johnny Morris, Buster Keaton, Billie Seward, Kay Sutton, Maude Eburne, Johnny Arthur, Walter Catlett, Edgar Kennedy, Lucien Littlefield, Charles A. Post, Bud Jamieson, Frank Wilder, Chester Conklin. **Director:** Albert S. Rogell.

Hailed as a brilliant screen novelty and based upon an hilarious cartoon series syndicated to no fewer than 474 leading American newspapers, "Trouble Chaser," a Vogue production, is enacted against the locale of Dogpatch, a small community whose residents abide by the "code of the hills."

The central story theme is concentrated on the romance of Li'l Abner, an eligible bachelor, and Daisy Mae, the local belle. Around this situation revolves a series of delightful cameos with fantasy, thrills and hilarity deftly combined. Li'l Abner's struggle with a local ruffian; the activities of his mirth-provoking parents; the excitement on "Sadie Hawkins' Day," when the spinsters scramble for husbands; all these are scintillating highlights in the entertaining film.

Tuesday

The Saint's Vacation (*RKO-Radio*)

Cambridge Theatre. **11 a.m.**

Cast: Hugh Sinclair, Sally Gray, Arthur Macrae, Cecil Parker, Leueen McGrath, Gordon McLeod, Manning Whiley, John Warwick, Ivor Barnard, Felix Aymer. **Director:** Leslie Fenton.

Ranking as one of the most outstanding action dramas on RKO-Radio's New Year line-up, "The Saint's Vacation," recently completed at Denham, is the sixth in the vastly successful film series based upon Leslie Charteris' internationally famous novels, and features Hugh Sinclair and Sally Gray as a notable new co-starring team.

Pleasure-bent for the Continent, "The Saint," lone avenger and deadly enemy of crime, plunges headlong into a struggle between a girl secret service agent and two desperate crooks for possession of a vital Government code. A girl newspaper reporter, commissioned to follow him, gets entangled in the adventure. How, with her assistance, "The Saint" eventually smashes the gang after being involved in a baffling murder, escaping from police custody and rescuing his best friend from the enemy, provide but a few of the high-powered thrills leading to the tense and romantic climax.

The film, which moves swiftly against a kaleidescopic background of Europe, has been lavishly mounted by William Sistrom, the famous producer who was responsible for making "The Saint in London" in this country.

Wednesday

You'll Find Out (*RKO-Radio*)

Cambridge Theatre. **11 a.m.**

Cast: Kay Kyser, Peter Lorre, Boris Karloff, Bela Lugosi, Helen Parrish, Dennis O'Keefe, Alma Kruger, Joseph Eggenton, Ginny Simms, Harry Babbitt, Sully Mason, Ish Kabibble. **Director:** David Butler.

A house party that was meant to be gay turns into a nightmare of mystery in the new Kay Kyser film, "You'll Find Out," a brilliant musical-mystery melodrama, in which Kyser and members of his band are involved in a sinister murder plot instigated by Lorre, Karloff and Lugosi.

Helen Parrish is a young debutante heiress and the object of dastardly schemes to bring about her "accidental death." Dennis O'Keefe is her sweetheart and Alma Kruger is her aunt, whose interest in spirit manifestation makes it easy for the three crooks to carry out their nefarious plot.

Melody mixes tunefully with mystery in "You'll Find Out," which introduces five new songs, "I'd Know You Anywhere," "You've Got Me This Way," "The Bad Humor Man," "Like the Fella Once Said," and "I've Got a One-track Mind," composed by James McHugh and John Mercer.

BARBED WIRE KINEMA BAN

Isle of Man Patrons' Complaint

Protests that people living in the south of the Isle of Man were prevented from attending the kinemas in the evenings because of the existence of the women's internment camp there was made at the monthly meeting of the Port Erin Town Council.

It was stated that a large residential area was outside the barbed wire boundaries constituting the internment camp, and that the people living in this area were cut off from attending the Port Erin kinema and from other social amenities because of the regulations which prevented the entry of civilians into the camp area after a certain hour each evening.

On the other hand, it is pointed out, the women internees had full access to the matinée performances at the local kinema; and it was urged that residents should have facilities for attending the kinema after their day's work was over.

It was decided to make representations to the Camp Commandant, Dame Joanna Cruickshank, and to the Chief Constable of the island, Major J. W. Young, with a view to having the irksome restrictions relaxed.

A.B.C. APPLIES FOR S.O. AT ASHTON

APPEAL IGNORED BY WATCH COMMITTEE

Associated British Cinemas, Ltd., recently addressed a letter to the Town Clerk of Ashton-under-Lyne asking the Watch Committee to allow the area supervisor and his solicitor to place before the committee their case for the Sunday opening of kinemas. By six votes to five the Watch Committee decided that no action be taken.

There was a sequel at the Town Council meeting, where a resolution was moved that this item in the minutes should be taken back for further consideration. Resenting any "interference with the liberty of the subject," Coun. A. Farley contended there was a public demand for Sunday kinemas. People who did not agree on principle with Sunday opening had the option of going or staying away.

When Coun. T. Millward Fish rose to speak the Town Clerk warned him that no one financially interested in the kinema Industry could talk or vote on the matter. Coun. Fish retorted that people who were interested in the matter were those who knew something about it.

Outspoken opposition came from the Mayor (Coun. T. Rose Hilton). He said: "The Watch Committee knows perfectly well why they were asked to receive a deputation; they knew all, and they know now. They know a certain kinema wants Sunday opening of kinemas. I shall oppose this tooth and nail on religious grounds.

"We have had an application for Sunday bowls, now it is Sunday kinemas, next it will be Sunday billiards halls, and that will mean shops open, more trams, more 'buses and trains running.

"It is the thin end of the wedge."

Before the vote was taken, Coun. Fish asked: "Am I allowed to vote?"

The Mayor: "No."

Coun. Fish: "This is a nice kettle of fish." (Loud laughter.)

The resolution for the reference back was carried by 20 votes to 11.

ONE MAN. ONE VOTE AT MANCHESTER

Concurrent Annual Meetings

South and East Lancashire branch of the Manchester, Salford and District branch of the C.E.A. will hold their annual general meetings in Manchester on Friday, January 24.

They will be held at different venues about the same time, so that representatives of circuits which have theatres in both branch areas will have to decide which meeting they will attend. As both branches make use of the same office premises it is regrettable that the overlap has occurred.

There is nothing special about the agenda for either meeting, but there might be surprises under the heading of "Other business."

Manchester, Salford and District branch, which was brought into being just twelve months ago, has finished its first year with a credit balance of £5 11s. 10d. Income (subscriptions) amounted to £437 12s. 6d. Principal items of expenditure were: Salaries, £151; expenses of delegates and deputations, £110 12s.; rent, rates and insurance, £67 4s.; printing and stationery, £64 4s.; postages, telegrams, etc., £23 7s.

PRIVATE MOBILE KINEMA

Boon to Troops in Yorkshire

The travelling kinema shows sent out to tour villages and out-of-the-way places by the Yorkshire Rural Community Council for the benefit of the village folk and soldiers are still going strong, states Geoffrey W. Ridley, O.B.E., secretary of the Community Council, at York.

"They have been very much appreciated," he said. "There is a tendency for some people to imagine that gain is being made from the shows. This is not true; in fact, it is not a paying proposition at all."

STOCKPORT STAFF PARTY

Staff of the Empress, Stockport, were the guests of Wally Baker (general manager) and the directors at the first annual staff party and dinner dance held last week.

Replying to the toast of "The Empress," Mr. Baker spoke of his long association with the entertainment industry of Stockport. He confessed there had been many times when he was sorely tempted to get away from it all. That was, however, impossible once one had served in the kinema trade. Without the support of the staff all his efforts to serve the public would be fruitless; without their help he could not carry on.

K...K...K...KATIE

MEANING !

You'll be hearing it again in "Tin Pan Alley", a great spectacular new musical extravaganza - a trip down melody lane that thrills and satisfies.

A musical cavalcade of popular song, with a host of notables in a big cast. Stars Alice Faye, Betty Grable with Jack Oakie and John Payne.

Old favourites as well as new numbers from the song team Gordon and Warren in a brilliant musical romance.

Made with the same money-making recipe as "Alexander's Ragtime Band", "On The Avenue", "Thanks a Million" and others from 20th Century-Fox's big music parade.

London trade screening next Friday, January 24th, at the Century Theatre, 11 a.m. and 2.30 p.m. and -

NOTE THE RELEASE DATE

FEB·24th

20th CENTURY FOX

FIRST TIME EVER!

JONAH BARRINGTON OF THE DAILY EXPRESS GIVES to

BRITISH Paramount NEWS

Daily Express

You'll see the Great Fire of London today

by JONAH BARRINGTON

TWO of Paramount's newsreel cameramen — quiet-spoken, quiet-mannered Mr. Jimmy Gemmell and tall, dashing Mr. Maurice Ford —have made an historic film.

From 8 p.m. on Sunday last to 7 a.m. they were out in the City, filming the Great Fire of London. And they took pictures which make Hollywood's "Old Chicago" fire look silly.

With their cameras they were up on roofs, inside or outside flaming buildings, in the thick of the holocaust.

All this you can and must see in your cinemas today—A.F.S. men, like little black marionettes, running up ladders . . . a tailor's shop with the sign intact outside and the inside a roaring, white-hot ruin. . . . St. Paul's, eerily ringed by fires innumerable . . . the heartbreaking wreckage of the Guildhall . . . flames leaping to incredible heights . . .

I repeat—you must see this, or you will never realise the overwhelming battle which London's firemen fought and won. Like the fire, this newsreel earns a rating of 100 degrees—Centigrade.

★

THE TIMES

LONDON FIRE PICTURES

The new issue of the British Paramount News has photographs of the fighting in Albania and of the fires which raged in the City on Sunday evening.

Many who see the London film will have seen the fires themselves and yet, as the camera can aid and correct the memory, so can it aid and correct the imagination, so can it which show the flames so much in control of the situation that it seems impossible that the whole City will not be destroyed and the whole luridly illustrated document emphasises the magnificent work done by the fire services.

The camera with the Greek forces shows something of the hard country in which the fighting took place, and the Greeks, with their pack-mules and the general handiness of their equipment, to say nothing of their natural hardiness and fighting qualities, seem cheerfully at home in their surroundings. There are some shots of Koritza after the town had fallen to the Greeks, and the account ends with the sight of Greek troops still advancing. The few hundred feet of film can, of course, give no more than a glimpse of the triumphs of our Ally, but they do succeed in giving substance and reality to the lines of mountains and rivers on the maps and in helping the audience to understand something of the difficulties the Greek High Command overcame.

GREEK TROOPS IN KORITZA.—Further successes of the Greeks in Albania were recorded yesterday. This extract from a British Paramount News reel shows Greek troops in Koritza soon after the capture of this important objective

News Chronicle

On Heels of the Italians, Greek Troops Advance In Albania

These are the men who drove the Italians out of Koritza. A British Paramount News picture, the first from the Albanian war front, shows Greek soldiers with supplies and equipment on pack mules, continuing their advance after Koritza had fallen. More pictures on Back Page

FRONT PAGE EVENTS OF 1940

Exclusive Coverage by British Paramount News!

- HELSINKI IN FLAMES
- ALTMARK SURVIVORS
- EXETER AND AJAX MEN AT GUILDHALL
- FIRST PICTURES OF WAR IN NORWAY
- BATTLE OF NARVIK
- ALLIES TAKE NARVIK
- EVACUATION OF NARVIK
- MEXICAN RIOTS
- ROOSEVELT NOMINATED THIRD TIME
- SEA BATTLE OFF ITALY
- BOMB DISPOSAL SQUAD
- BOMBING OF COVENTRY
- FIRST PICTURES - GREEK WAR

BIRMINGHAM REPORTS A YEAR'S USEFUL WORK

Slight Membership Decrease

DEMAND FOR S.O. REVISION

A SLIGHT falling off in membership was reported at the annual meeting of Birmingham and Midlands Branch C.E.A. last Friday, but under the prevailing difficult conditions this was not surprising.

A report on the conclusion of a successful year's work, referred to the helpful co-operation with the Trade of the local authorities and licensing justices. C. H. Russ and Councillor W. T. Hodge were elected chairman and vice-chairman of the branch.

A slight falling off in membership was reported at the annual meeting of the Birmingham and Midlands Branch C.E.A. last Friday, but under the prevailing difficult conditions members present were not surprised to learn this.

In his report as chairman, S. K. LEWIS pointed out that for the first time for many years, if not in the history of the Branch, there had been a decline in membership. This now stood at 286, as compared with 291 at the end of the preceding year. He reported a representative attendance at the monthly meetings, and good work had been done by the officers and committees throughout a difficult year.

THE ANNUAL REPORT

Although the functions of the joint committee with the justices had been suspended temporarily for the duration of the war they still reaped the benefit of the valuable work done in the past, and the friendly relationship established with the licensing justices had been most helpful during a period when many difficulties had been encountered.

£14,000 from Sunday Films

Under the chairmanship of H. B. Lane, and, during the temporary absence of H. F. Cornforth, the excellent work of the Sunday Films Committee had continued. They were indebted to the chairman and all members for the time they had devoted to viewing films at Trade shows and private viewings and reporting as to their suitability for exhibition on Sundays. Their thanks were also due to the renters for their assistance and co-operation. The amount contributed by the Birmingham kinemas from Sunday takings during the year to the Charity Fund of the Justices was approximately £14,000.

Technical

For the third year in succession film fires had been reported at only one of the kinemas which availed themselves of the services of the Technical Committee. The reports given by the two independent inspectors on their half-yearly visits had been much appreciated by those participating in the scheme, and the Chairman, A. W. Rogers, and members of the committee were to be congratulated upon the continued success of their work.

N.A.T.K.E.

During the year a war bonus for districts covered by existing agreements was successfully negotiated, and further agreements had been concluded covering practically the whole of the outside area of the branch. All agreements had been operated throughout the year without any difficulty arising.

Christmas Tree Fund

Since 1925 Lewin Samuel had supervised the *Birmingham Mail* Christmas Tree Fund collection and it was a matter of great regret that existing conditions should have compelled him to suspend temporarily his activity on behalf of that very deserving fund, for which he had succeeded in realising a total sum of nearly £13,000. A. G. May had made every effort to keep the collection alive, and was to be congratulated upon raising the sum of £900 2s. 6d. under extremely difficult conditions. It was with sincere regret that members heard of the recent illness of "Uncle Lewin."

Hours of Opening

The restriction necessarily placed upon the hours of opening of places of public entertainment had most seriously affected patronage. At the Annual Licensing Sessions held in October last the Birmingham Justices fixed the hour for Sunday opening at 4 p.m. That was most unsatisfactory, and a few weeks later, in face of strong opposition, that decision was successfully appealed against and the opening hour brought forward to 2.30 p.m. Undoubtedly that would be of very great benefit to Birmingham members. It served to emphasise the necessity for some uniformity in the conditions relating to Sunday opening throughout the country, particularly with regard to the charity contribution which could only be regarded as a harsh and iniquitous imposition.

Films Transport

Transport charges in the Midland area had been stabilised on a satisfactory basis. Difficulty was experienced in co-ordinating the various services, but after many conferences an amicable settlement was reached.

A. W. ROGERS (chairman of the Technical Committee) reported that the committee had completed another year's successful work and had a substantial balance in hand. Thanks to the assistance rendered by Miss Leaver, the committee's burdens had been lightened. All realised that exhibitors were passing through difficult times in maintaining their operating staffs.

In the absence of H. B. Lane, H. F. CORNFORTH stated that the Sunday Films Committee had reviewed during the year no fewer than 397 films, of which only 27—one carrying an "H" certificate—had been considered unsuitable for exhibition on Sunday. He was sorry to say that many members attending Trade shows had not filled up the forms asked for by the committee. In his opinion, it was unfair to ask the committee to judge the suitability of a film on the report of a single member, and he appealed to all attending Trade shows to help in the work. He specially wished to thank managers of A.B.C. houses locally and also F. Hardy (West End Cinema) for their loyal support.

Both reports were adopted, as also were the accounts which showed a total income of £984, and a balance to carry forward of £96.

C. H. Russ was elected chairman in succession to Mr. Lewis. Coun. W. T. Hodge (chairman during 1937 and 1938) was elected vice-chairman, and W. H. Bull was unanimously reappointed hon. treasurer. The chairman, vice-chairman and Messrs. H. F. Cornforth, S. W. Clift, A. W. Rogers and F. P. Cozens were appointed delegates to the General Council. The unthinkable possibility of Mr. Lewis not being successful in the contest for the presidency, which would result in him losing his seat on the General Council, led Capt. Clift to offer to resign in his favour.

Messrs. R. Baker, D. J. Ludlow, A. Dowding and B. T. Davis were nominated as additional members of the Emergency Committee. Several members thought this would make it too unwieldy. On the proposition of Mr. Lewis, seconded by Coun. Hodge, it was agreed that the list should form the basis of a rota from which members could be summoned to a meeting of the Emergency Committee at which seven members, together with the officers, should constitute a quorum.

As the Joint Committee with the Birmingham Justices had ceased to function for the duration of the war, it was agreed that a small committee from the members of the Emergency Committee should be formed to meet the Justices from time to time.

A. W. Rogers was reappointed delegate to the General Purposes Committee of the C.E.A.

Cheque for C.T.B.F.

The annual meeting which was held at the Midland Hotel, Birmingham, was preceded by the annual luncheon of the branch at which S. K. Lewis (chairman) made sympathetic reference to the absence owing to illness of Messrs. Bernard Cresswell (chairman, Birmingham and Midland Trade Benevolent Fund) and F. Hardy (Gaumont-British), and wished both a speedy recovery. On behalf of the branch he handed to B. T. Davis (secretary, Benevolent Fund) a cheque for £25.

BIRMINGHAM LOYAL TO S. K. LEWIS

Presidential Election Unjustified

BIRMINGHAM and Midlands C.E.A. has determined to meet the Portsmouth nomination of Coun. Mears to the Presidency of the Association by a circular to all branches in support of S. K. Lewis, this year's vice-president.

This decision was reached at last Friday's annual meeting of the branch, when the situation arising from the Portsmouth branch's nomination of Coun. Mears as president of the C.E.A. for a second term of office evoked warm discussion.

In concluding his review of the year's activities of the branch, S. K. LEWIS (vice-president of the C.E.A.) said that in view of the action of another branch he understood there would be an election.

This, he thought, was needless under the present conditions.

While it would have been to the good of the association if in the past some presidents had remained in office for a second year, it had always been the rule that the honour should go round.

Under the circumstances, he believed he could rely upon 100 per cent. support from the Birmingham branch.

When Mr. Lewis had vacated the chair of the branch upon the election of C. H. Russ, Capt. S. W. CLIFT sought the opinion of the new chairman and members with regard to the presidency. All branches, he said, had received communications from the Portsmouth branch stating that it had re-nominated Coun. Mears. He was anxious to know if members of the Birmingham branch wished to take similar action in support of Mr. Lewis.

Mr. RUSS expressed the opinion that in view of the fact that Mr. Lewis was vice-president and should normally have taken up the office of president, the Portsmouth circular should be followed up by a letter to all other branches urging them to support Mr. Lewis.

Capt. CLIFT thereupon proposed and F. T. COZENS seconded, a resolution on those lines. This was carried unanimously.

John Argyle, producer, and Lawrence Huntington, director, watch James Mason and Margaret Vyner rehearse a scene for the Pathe thriller THIS MAN IS DANGEROUS, now being made at Welwyn

Uneventful North-Western Annual Meeting

CIRCUIT NOMINEES IN FULL FORCE

Presentation to J. M. Cannon

ALTHOUGH there was a good assembly of voting power at the annual meeting of the North-Western branch, held at Liverpool, on Friday, the meeting was placid and uneventful, but for the surprise defeat of J. M. Cannon, the retiring chairman, in the election of delegates.

There was an attendance of about 80, the overwhelming majority being nominees of circuit theatres.

Telegram to Trounson

Illness of Ald. E. Trounson, J.P., "father of the branch," and an ex-president of the association, was reported. He was re-elected delegate without ballot. It was decided to send him a greetings telegram worded: "Members of the North-Western branch congratulate you on your unanimous re-election, without ballot, as delegate, and offer you heartfelt wishes for a speedy recovery to renewed good health."

Branch Finance

Accounts presented by G. DUDLEY WEST were adopted without explanation or discussion.

These showed that branch income from subscriptions and income from investments totalled £851, and with expenditure £789 left a credit balance of £82, from which a tax-free bonus was awarded to the secretary and treasurer. Expenses of delegates and deputations amounted to £154; officers' travelling expenses, £29 15s.; printing, stationery, postages, telegrams and telephone, £165; expenses of General Council meeting at Llandudno (December 10 and 11), £38 15s. 6d.

Speakman Steps Up

Supporting the nomination of W. J. Speakman for the chairmanship, J. M. CANNON spoke of the enormous amount of work he undertook on behalf of exhibitors, his unbroken record of attendances at meetings of the General Council and its committees, and his contribution to the success of the work of the N.W. team. Personally, he was grateful to Mr. Speakman for his deligent services as vice-chairman during the past year.

LLEW. EDWARDS (Rhyl), chairman of the North Wales Section, supported the nomination, which he said was very acceptable to the North Wales members.

"Frankly, I should have been very disappointed if I had not been elected," admitted Mr. Speakman, after being installed. He was previously chairman in 1939.

Objection to Working Backwards

There were three nominations for the vice-chairmanship—E. H. Whittell, R. P. Rutherford and J. M. Cannon.

Firstly, Mr. Rutherford stood down "in fairness to Mr. Whittell." Then Mr. Cannon intimated that whilst he thought the office should go to Mr. Whittell, it was entirely for the meeting to decide who should fill the position. Branch meetings had been many times more important than in previous years.

LLEW. EDWARDS brought the parleys to an issue by suggesting it was not in the best interests of the association to stand in the way of men who aspired to hold the principal offices in the branch. In his opinion, the position should be filled by someone who had not held the office before, instead of working backwards.

E. H. Whittell was unanimously elected.

Surprise Voting for Delegates

Changes were made in the team of delegates. There was very little speech-making, but the voting was decisive in respect of the vacancies to be filled.

Chairman and vice-chairman were elected without going to the ballot, also Ald. Trounson, who has been a delegate practically since the formation of the branch, and who was reported to be "very poorly." W. Peel-Smith, who is a co-director of theatres with which the alderman is connected, conveyed an apology for his absence and mentioned that despite the fact of Ald. Trounson being confined to a sick room, he took a keen interest in Association affairs by a careful study of the Trade Press.

Voting (by ballot) for the delegates was as follows:—Elected: R. P. Rutherford (53), J. R. Saronie (40) and R. F. Scott (31). Mr. Scott, who is manager of the Forum, A.B.C., Liverpool, tied with P. M. Hanmer, and on a show of hands was elected.

Commented P. M. HANMER, when the result was declared: "I was put up last year and defeated; I am put up again and defeated. I can at least congratulate the branch upon its consistency." (Laughter.)

Not elected: P. M. Hanmer (31), J. M. Cannon (18), Ald. L. Edwards (8), W. J. Ede (3).

Presentation

In acknowledgment of the services rendered to the branch by J. M. Cannon, a presentation was made to him. It consisted of a gold wristwatch, and for Mrs. Cannon a crocodile handbag. The CHAIRMAN explained that the gifts had been provided from subscriptions of the officers and members. The watch was inscribed as follows:—

"Presented to J. M. Cannon by officers and members of the North-Western branch of the C.E.A. as a token of esteem and for valuable services during his year of office as chairman, January 17, 1941."

Branch Committee

Ald. E. Trounson, J.P., J. A. Saronie and P. M. Hanmer were elected trustees; E. H. Whittell, representative on the General Purposes Council; Committee: W. J. Speakman, E. H. Whittell, R. P. Rutherford, J. M. Cannon, Ald. E. Trounson, B. Allman, J. R. Dovener, W. J. Ede, Coun. L. Edwards, Coun. R. Duncan French, P. M. Hanmer, P. Inkester, J. A. Saronie, R. F. Scott, W. Eastaway Smith, J. Winnell, E. Williamson, A. W. Cottrell, E. Lovelady, I. Merriman, T. C. Bate, C. Burns, N. Snell, — Ellershaw, T. Bell, and J. C. Kennelly.

GRACIE'S GIFT TO HOME TOWN

£250 Tribute from Canada

Gracie Fields has sent a cheque for $1,000 (£250) to Dr. H. B. W. Morgan, M.P. for Rochdale, to be distributed among Rochdale charities. The money was given to her after she had sung "There'll Always be an England" at a private party in Canada.

In a letter Gracie says: "This is the first money I have actually had through my hands personally since four months before the war began, as all moneys I have earned as salary have been paid directly to the various British charitable organisations for which I have been working. So I am enclosing a banker's draft for this amount for you to give to the most needy causes of our home town."

NEWCASTLE C.T.B.F. ANNUAL BALL

More than 1,200 people attended the Cinematograph Trade Ball—one of the most popular events of the season on Tyneside—which was held at the Oxford Galleries, Newcastle, on Friday, January 17.

The Lord Mayor and Lady Mayoress (Coun. and Mrs. A. D. Russell) and the Sheriff and his Lady (Coun. and Mrs. T. Clements) were present. Many men of the Forces attended, and Newcastle pantomime stars were also present.

Music was supplied by Peter Fielding and his band, and a cabaret arranged by E. J. Hinge was presented. T. F. Massicks was chairman, and Alfred Smith (secretary of the Joint Dance Committee, which comprised Messrs. F. W. Merrison, W. S. Gibson, E. J. Hinge, W. Carr, W. Westwood, Jun., G. T. Turnbull, C. E. Graves, W. Siddle, J. Click and J. Henderson, Jun.).

UNIFIED TRADE EFFORT TO TACKLE WAR PROBLEMS

C.E.A. and K.R.S. Negotiate in New Atmosphere

SUSSEX ANNUAL MEETING

SIGNIFICANT reference to the changed atmosphere in which the K.R.S. and C.E.A. were negotiating on the subject of film contracts of war-damaged kinemas was made by W. R. Fuller, general secretary of the C.E.A., addressing the annual meeting of the Sussex Branch. He pointed out that no one knew what was going to happen throughout the country, and that both sides of the Trade might be equally "in the cart." He also mentioned that the Sunday opening deputation to the Home Office came away with the feeling they had been well received.

Dan Benjamin, chairman of the Sussex branch for the past three years, presided at the outset of the annual meeting, and himself nominated as his successor **Coun. Randolph E. Richards** (Eastbourne), a past president of the C.E.A., who has held the chairmanship of the branch before and has done most valuable work for many years as delegate.

The nomination was seconded by **P. G. Lundy,** and carried unanimously.

Equally cordial was the unanimous election of **A. J. Sadler** (Brighton) as vice-chairman, on the proposition of **Hubert S. Chambers,** who said that Mr. Sadler already had the distinction of being chairman of the Brighton and Hove Entertainment Managers' Association, and his appointment would strengthen the useful co-operation that already existed between the two associations.

Reginald Briggs (Lewes) marked his "coming of age" in the Industry by being elected hon. treasurer for the nineteenth year in succession, and **Harry Jacobs** (Brighton) was elected to represent the branch on the council of the Brighton and Hove Chamber of Commerce.

Randolph Richards and **Dan Benjamin** were reappointed delegates, and the executive committee appointed were: **Dan Benjamin, Reginald Briggs, C. A. Seebold, P. G. Lundy, S. H. Parsons,** and **Gilbert Dicker**—with Messrs. **Richards, Briggs** and **Seebold** as trustees.

A notable absentee was the branch secretary (Arthur Daniels), who has had the misfortune to have his offices completely destroyed as a result of enemy action. **Coun. Richards** expressed the members' sincere sympathy.

Mr. Richards referred with regret to the death of Mr. Haseldine, who was known to the Sussex exhibitors for his work on behalf of St. Dunstans, and it was resolved to send a letter of condolence to the relatives and to the chairman (Sir Ian Fraser).

Two new members were welcomed—Geoffrey A. Foster, who has become manager of the Regent, Brighton, now that F. J. Smidmore is leaving to join the R.A.F.; and Mr. Barnett, of Hassocks. Opportunity was taken to wish Mr. Smidmore ("Smiddy") the very best of luck and "Godspeed."

Annual Report

The annual report, which was adopted, showed that the number of halls represented in the branch area at the end of the year was 72. Other important items were:—

Approaches were made to the Brighton Corporation on the subject of Sunday opening contributions, and the contribution for 1941 was reduced to £1,000 from £1,222 7s. 6d. Wage agreement between the branch and the N.A.T.K.E. was reached. After several meetings to discuss the local transport charges, negotiations were concluded with Messrs. Tate Bros. for charges based on a flat rate.

The General Council's campaign in respect of "Gone with the Wind" was actively and successfully supported, it was stated. The Brighton curfew hours were adjusted on approaches being made to the authorities.

Branch Accounts Blitzed

The branch is in a good financial position, but as the statement of accounts had been lost in the destruction of the secretary's offices, it was decided that the chairman and vice-chairman should sign them on behalf of the members when a further copy is forthcoming.

S.O. Contribution

The refusal of the Brighton Town Council to permit a definite allocation of Sunday opening contributions to each individual kinema was discussed, and it was pointed out that, if a number of halls were for any reason compelled to close, the burden on the few remaining would be an impossible one.

Dan Benjamin said that he had written pointing this out to the Town Clerk, who had replied: "You may rest assured that should any considerable number of kinemas be compelled to close during the year the Council would be prepared to reconsider the contribution at present fixed in respect to 1941. I should add that the Council have already intimated that the Corporation are prepared to reconsider the amount to be paid upon submission of proper accounts from each kinema to the borough treasurer."

It was decided to await the result of representations that are being made by the C.E.A. to the Home Office, but in the meantime it was pointed out by several members that it was most unfair that exhibitors should even be asked to submit private details of their business in this way.

The **Chairman**: I don't care who it is, it is quite an impossibility for anyone to submit accurate accounts for Sundays. (Hear, hear.)

The Secretary Explains

The remainder of the meeting was occupied by the C.E.A. General Secretary, who was cordially thanked for his lucid explanation of several important problems now facing exhibitors.

Mr. Fuller referred to the discussions with the K.R.S. over the voluntary closing of kinemas as a result of air raids. There had been something of an uproar, he said, in regard to the particulars that the K.R.S. had asked exhibitors to supply, **although in fairness to the renters, he pointed out that where applications for relief had been made, and the particulars asked for had been supplied, they had been met.**

A New Situation

A suggestion acceptable to the General Council has been the formation of a joint committee of the C.E.A. and K.R.S., which, with equal representation for exhibitors and renters, would, Mr. Fuller thought, remove any apprehensions in the minds of the C.E.A. members. He added that this joint committee would be holding its first meeting within a fortnight at the outside.

The general atmosphere everywhere was that no one knew exactly what was going to happen throughout the country, and that members on both sides of the Trade might be equally "in the cart." It was in this attitude of mind that exhibitors and renters alike would approach the question.

Well Received on S.O.

On the C.E.A. deputation to the Home Office on Sunday opening, in the course of which, said Mr. Fuller, the Sussex chairman (Coun. Richards) added a very useful quota to the discussions, the General Secretary observed: "We did come away with the impression that on an admittedly difficult subject we had been well received." The Home Office were giving careful consideration to a very difficult subject which still aroused a surprising amount of controversy and feeling throughout the country.

Anomalous Conditions

Another important line of action which the C.E.A. are taking, continued Mr. Fuller, is in regard to irksome and irritating conditions that in some areas are creeping on to Sunday licences.

It was not only a question of Sunday licences, for it was but a short step to such onerous conditions as might seek to dictate prices and even to stipulate the number of seats that might be required to be placed at the disposal of the military.

Any such requirement would, of course, be quite unworkable, and the obvious reply, said Mr. Fuller, was that the authorities would not insist on it. This was not enough; the C.E.A. would have to see to it that films did not go into an area where such conditions as those remained, and it was up to exhibitors to stick together in support of any action that might have to be taken. (Applause.)

R. E. Richards, the new chairman of the Sussex Branch

ARBITRARY S.O. CONDITIONS

May be Precedent for Seat-Price Dictation

Aircraftman Dixon Aids York Charity

Aircraftman Reginald Dixon, noted broadcasting organist, will take part in a kine.-variety show in aid of the funds of York County Hospital Supporters' Club arranged by J. X. Prendergast at the Rialto.

Kinemas' Part in War Time

CIVIC GRATITUDE TO EXHIBITORS

Speeches at Sussex Branch Lunch

IN addition to the C.E.A. General Secretary, the Mayors of Brighton and Hove, the Chief Constable of Brighton, and Ald. H. W. Aldrich, J.P. (president of the local Entertainment Managers' Association) were among the important civic representatives attending the luncheon at the Regent, Brighton, which followed the annual meeting of the Sussex C.E.A.

The important part which the film plays in the life of the country at the present time and the gratitude of the local authorities to exhibitors for their generous co-operation in all charitable and other good causes were points made at the luncheon, and there was an interesting little ceremony arising from the recent filming of the presentation of commemorative plaques to Brighton fishermen for their part in the evacuation from Dunkirk.

An Epic Recalled

By the kindness of Gaumont-British News and C. M. Woolf (General Film Distributors) a special copy of the film of the epic of Dunkirk and the presentation of plaques had been provided, and this was handed by the chairman (Coun. Randolph E. Richards) to the Mayor of Brighton (Ald. J. Talbot Nanson, J.P.), for preservation in the archives of the town.

The toast of Brighton and Hove was proposed by W. R. Fuller, who said that the film Industry had been called upon to play a most important part in the life of the country to-day. It had been left to the kinemas to provide an escape from boredom—perhaps the greatest need facing the people to-day. (Applause.)

Tributes to the important services to the Industry and to Sussex rendered by Coun. Richards were paid by the Mayors and by Ald. H. Wilfred Aldrich, who also spoke of the essential part of the film in present-day life. "We all know what we are up against, what we are fighting for, and the provision of decent relaxation, especially for those heavily engaged in responsible duties connected with the war effort, is more than ever essential to-day. And inasmuch as you and your association help to cater for that want I am sure you deserve well of the whole community." (Applause.)

Dan's Good Work

Coun. Richards acknowledged the tributes that had been paid, and made graceful reference to the services as chairman of the Sussex branch for the past three years of Dan Benjamin. "Dan," he said, "is a man of many virtues. He is always out to do a good turn to anyone he can, and his years of office have been full of such good turns." (Applause.)

Dan Benjamin replied, thanking the members for their loyal support and asking them to give the same help and support to Coun. Richards and Mr. Sadler in the difficult year that lies ahead.

Thanks were expressed to the Gaumont-British Picture Corporation and the management of the Regent for kindly allowing the branch meetings to be held there free of charge.

THAT TONGE MOOR DEMOLITION

New Phase in Protracted Litigation

The protracted litigation in which the site of the former Tonge Moor Picturedrome, Bolton (burned down some years ago), has been involved had still another echo at the Bolton Borough Court on Thursday, January 16, when a summons was listed against Miller Johnstone McVittie, 27, Half Edge Lane, Eccles, claiming the recovery of £41 5s. 4d. expenses (and interest thereon) incurred by the corporation in demolishing what remained of the former picturedrome, and in removal of resultant rubbish.

For the plaintiffs, R. Crute (Deputy Town Clerk) applied for an adjournment until April 24, explaining that on January 14 Mr. McVittie served a writ upon the plaintiff for alleged trespass on the land at Tonge Moor. It was obvious, said Mr. Crute, that in a higher court the question of the right of the corporation to enter upon the land and remove certain goods was being challenged, and in those circumstances it was felt that it would be wise to adjourn the summons regarding the expenses until the proceedings in the higher court had been dispensed with. Certain questions might be argued which it was perhaps as well should be decided elsewhere.

The Clerk (Mr. Whittingham): Whatever decision the other court comes to, it would not bind this court, but would have to be treated with respect.

Mr. Crute: Exactly.

The case was adjourned until April 24.

Littleport Treat

One of the most successful treats organised by exhibitors for evacuees took place recently at the Regal, Littleport, the patrons of which responded liberally to the appeals issued by John E. Lake, the manager, to give 500 children a memorable time.

In association with the local W.V.S., Mr. Howell, as Father Christmas, distributed the presents. "Charley's (Big-Hearted) Aunt" had been loaned by G.F.S., and the children were also entertained to tea.

DAVID ROSE IN HOLLYWOOD

David Rose's recent trip to the States included a visit to the Paramount studios at Hollywood. Here are a few shots of his activities : (1) Preston Sturgess, director of THE LADY EVE, discusses the "Bundles for Britain" scheme with David Rose at the Paramount Hollywood studios. (2) Bing Crosby, David Rose and Bob Hope on the ROAD TO ZANZIBAR. (4) David Rose discusses with Cecil B. de Mille his new Technicolor film REAP THE WILD WIND. (5) David Rose with Mitchell Leisen and Ray Milland on the I WANTED WINGS set. (3) David Rose with Victor Schertzinger, director of ROAD TO ZANZIBAR set.

C

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Ape, The (Pathe)—American.	63 min. (A)	Boris Karloff, Maris Wrixon, Gertrude Hoffman.	Spectacular thriller, effectively adapted from the persistent stage success. Story extravagant, but exciting. Star's performance clever, support good and staging realistic. Feminine angle strong.	Very good star thriller for the masses. Not for children.
For Beauty's Sake (Twentieth Century-Fox) American.	62 min. (A)	Ned Sparks, Marjoe Weaver, Joan Davis.	Comedy-melodrama with beauty salon background. Story far-fetched, but cast attractive and versatile. Settings elegant.	Fair average light booking. Nothing to harm juveniles.
Gallant Sons (M-G-M)—American.	76 min. (A)	Jackie Cooper, Bonita Granville, Gene Reynolds.	Interesting and shrewd combination of comedy, pathos and thrills in a story of youthful sleuthing Good star values head a cast of capable juveniles.	Good two-feature programme booking. Not harmful to children.
Gay Cabalerro, The (Twentieth Century-Fox)—American.	57 min. (U)	Cesar Romero, Sheila Ryan, Chris-Pin Martin.	Period outdoor romantic comedy-melodrama adapted from one of Henry's stories. Story eventful, action smooth and staging picturesque.	Cast-iron popular booking. Good for youngsters.
Half a Sinner (General F.D. Universal)—American.	60 min. (U)	Heather Angel, John King, Constance Collier.	Comedy-drama with gangster trimmings. Story both exciting and sentimental, acting natural and direction resourceful. Good woman angle.	Good two-feature programme booking Safe for youngsters.
Ladies Must Live (Warner)—American.	58 min. (U)	Wayne Morris, Rosemary Lane, Roscoe Karns.	Romantic comedy adapted from the stage success. Tale amusing, cast popular and staging smooth.	Handy comedy support for most halls. Nothing to harm youngsters.
Mark of Zorro, The (Twentieth Century-Fox) American.	93 min. (U)	Tyrone Power, Linda Darnell, Basil Rathbone.	Period romantic adventure melodrama with a Robin Hood theme. Story intriguing and exciting, acting excellent, stunts thrilling, romantic angle appealing and staging colourful. Title values terrific.	Excellent general booking. Great for youngsters.
Money and the Woman (Warner)—American.	67 min. (A)	Jeffrey Lynn, Brenda Marshall, Roger Pryor.	Triangle drama with a financial background. Story holding, acting competent and detail convincing. Feminine angle strong.	Good supporting proposition for the majority of halls. Nothing to harm youngsters.
Night at Earl Carroll's, A (Paramount)—American.	63 min. (U)	Ken Murray, Rose Hobart, J. Carrol Naish.	Musical spectacle built up from excerpts from Earl Carroll's famous Broadway revues. Story slight but adequate, cast versatile, ensembles scintillating and numbers tuneful.	Attractive two-feature programme for all classes. Safe for youngsters.
Pony Post (General F.D.)—American.	60 min. (U)	Johnny Mack Brown, Nell O'Day, Fuzzy Knight.	Period outdoor comedy-melodrama. Comedy relief a trifle laboured, but fights realistic and staging picturesque.	Safe second for industrial audiences and youngsters.
River's End (Warner)—American.	67 min. (U)	Dennis Morgan, George Tobias, James Stephenson.	Hard-hitting melodrama of the open spaces, sincerely acted and directed against a picturesque background and livened with strong comedy relief.	Very sound two-feature proposition for the masses and youngsters.
Son of Roaring Dan (Gen. F.D.-Universal)—American.	63 min. (U)	Johnny Mack Brown, Fuzzy Knight, Nell O'Day.	Outdoor melodrama of revenge. Pace fast, horsemanship spectacular and comedy and musical relief popular.	Good booking of its type. Great for youngsters.
Yesterday's Heroes (Twentieth Century-Fox)—American.	64 min. (A)	Jean Rogers, Robert Sterling, Russell Gleasing.	Romantic drama of American football. Story human, acting versatile and presentation showmanlike. Feminine appeal strong.	Reliable two-feature programme proposition. Safe for juveniles.

REVIEWS FOR SHOWMEN

For Beauty's Sake

Twentieth Century-Fox. American (A). Directed by Shepard Traube. Featuring Ned Sparks, Marjorie Weaver and Joan Davis. **5,577** *feet. Release not fixed.*

COMEDY-MELODRAMA telling of the experiences of a young, girl-shy astronomer who, to comply with the terms of a will, becomes the manager of a fashionable beauty saloon. Romance and villainy are the principal story ingredients, but so haphazardly are they mixed that it is difficult to tell t'other from which. The picture's happiest assets are its young and versatile cast, and its elegant atmosphere. The latter contributes to feminine appeal. Fair average light booking for the not too sophisticated.

Story.—Bertram Erasmus Dillsome, a young astronomer, is left a fashionable and prosperous beauty salon by an aunt, the one condition being that he manages it personally for two years. If he refuses, the business goes to Dottie Nickerson and Dorothy Sawyer, two employees. Dime Pringle, a go-ahead young girl, persuades Dillsome to accept the condition. Dottie respects the former owner's wishes, but Dorothy is hostile. Jonathan B. Sweet, a resourceful publicity man, is engaged to put the salon and Dillsome over. Soon Dottie and Sweet fall in love. Meanwhile, Dorothy and Middlesex and Jackman, a couple of crooked lawyers, plot to get the business. They resort to blackmail and attempted murder, but are caught out in the end. The fade-out sees Dime and Dillsome in permanent partnership.

Acting.—Ned Sparks and Joan Davis work hard as Sweet and Dottie, and Marjorie Weaver and Ted North make the most of a more conventional but none-the-less inconsequential love interest. Lenita Lane, Pierre Watkin and Richard Lane adequately "do the heavy."

Production.—The opening is promising, but so irresponsible is the treatment and direction that it is impossible to take the more sinister subsequent action seriously. The inability to differentiate clearly between the serious and the comic is harmful to both aspects of the theme. For one thing, it destroys contrast. Still, the players have their moments irrespective of the tale, and the beauty salon atmosphere reeks of feminine appeal. Incidentally, star values are not inconsiderable.

Points of Appeal.—Versatile cast, bright, if casual, comedy twists, elegant atmosphere, compelling feminine angle, good title and popular stars.

The Mark of Zorro

Twentieth Century-Fox. American (U). Directed by Rouben Mamoulian. Featuring Tyrone Power, Linda Darnell and Basil Rathbone. **8,403** *feet. Release not fixed.*

PERIOD romantic adventure melodrama of a Spanish youth of noble birth who dons the mantle of Robin Hood in the interests of aristocrats and peons, oppressed by his own unscrupulous countrymen. The locale is old California, and colourful atmosphere and detail effectively amplify the glamorous and thrilling masquerade. Tyrone Power fills the name part, and his performance is every bit as good as, although entirely different from, that of his illustrious predecessor, Douglas Fairbanks. Basil Rathbone and J. Edward Bromberg, too, are on their mettle in direct support. The rest of the cast also meet their obligations with artistry and relish.

Direction is equally sure and showmanlike, and the complete picture is costume romance at its best. A repetition of box-office history is assured. Excellent general booking, a real treat for young and old alike.

Story.—Having completed his studies, Don Diego, son of a Spanish aristocrat, returns to his home in California. On his arrival he learns that his father has been stripped of the office of Alcalde of Los Angeles. He also sees other evidence of tyranny and brutal taxation. He determines to right the wrongs. His method is to pose as an elegant youth by day and a bandit by night. For the rôle of bandit he takes the name Zorro. Don Luis Quintero, his father's successor to the office of Alcalde, is the figure-head in the campaign of cruel despotism, but the power behind the throne is Captain Esteban Pasquale, a cunning schemer and brilliant swordsman. Zorro's masquerade deceives his father and Lolita, Quintero's innocent niece, as well as Quintero himself and Esteban, but after paying the schemers and terrorists back in their own coin he allows his deception to be unmasked. He then meets Esteban in mortal combat and wins. Lastly, he persuades Quintero to retire, restores his father to his former office, and marries Lolita.

Acting.—Tyrone Power makes a dashing, good-looking Zorro, and at the same time displays a nice sense of humour. He is not, perhaps, quite the athletic equal of the late Douglas Fairbanks, but he, nevertheless, shines in the terrific culminating duel sequence. Linda Darnell is a pretty yet dignified Lolita, and Basil Rathbone surpasses himself as the cunning Esteban. J. Edward Bromberg heads a great supporting cast as the jittery, conniving Quintero.

Production.—Like "The Prisoner of Zenda," the story of "The Mark of Zorro" is perennial. It carries, or rather defies, its years, because it allows adventure, love and comedy to commingle in subtle alchemy in an atmosphere that is itself expressive of true, if turbulent, romance. For example, for every stern incident there is a tender one, for every intriguing one there is a touch of delightful comedy, and for every thrilling situation there is glamorous romance.

The colourful and exuberant alternation of essentials is not, however, all. Robust acting is a necessary adjunct, and so is resourceful direction. In these departments the story is brilliantly served. Splendid teamwork gives the story compelling and fascinating urge; the tale holds, delights and intrigues from its colourful opening to its brave and thrilling close. In short, the picture is the epitome of clean, box-office fare. Moreover, its star and title values equal its terrific entertainment content.

Points of Appeal.—Intriguing story, fast action, colourful staging, thrilling athletic interludes, terrific duel scene, charming romantic asides, quaint comedy, strong feminine angle, excellent atmosphere, and great title and cast.

Half a Sinner

General F.D. Universal (U). Directed by Al Christie. Featuring Heather Angel, John King and Constance Collier. **5,364** *feet. Release date not fixed.*

COMEDY drama, with gangster trimmings, concerning a young schoolmistress's introduction to romance and adventure. The tale cunningly combines artless Cinderella sentiment with the macabre fundamentals of racketeer fiction. The extremes, united by competent acting and resourceful direction, are the foundation of agreeable mass and family entertainment. Good two-feature programme booking for the majority of halls.

Story.—Anne Gladden, a schoolmistress, suddenly decides to seek romance and adventure. She starts out in a new frock, but before she gets far is accosted by a gangster. She pushes the thug aside and escapes in his car. Later, she gives a lift to Larry Cameron, a young man who, unknown to her, is the real owner of the car. Soon a dead body is discovered in the back. By this time the two find they have much in common. With the help of Mrs. Jefferson Breckenbridge, a stalwart member of the aristocracy whom they meet by happy chance, they not only triumph over hectic circumstances, but use them as stepping stones to romance.

Acting.—Heather Angel acts naturally and confidently as Anne, John King is an agreeable Larry, and Constance Collier is a tower of strength in the comparatively minor role of Mrs. Jefferson Breckenbridge. Walter Catlett, Tom Dugan and Robert Elliott are adequate in support.

Production.—There is something both pathetic and courageous in the maiden's hunt for adventure, and the staunch feminine angle does much to offset the incredible happenings that pave the way to romance. Joint deception is another intriguing attribute. Furthermore, the accompanying "stiff" gives contrast to the sentiment and humour. The complete design is novel entertainment of certain feminine appeal.

Points of Appeal.—Unusual story, strong feminine angle, good twists, versatile characterisation, mobile and versatile development, good title and popular cast.

Money and the Woman

Warner. American (A). Directed by William K. Howard. Featuring Jeffrey Lynn, Brenda Marshall and Roger Pryor. **6,029** *feet. Release not fixed.*

TRIANGLE melodrama with a financial background, subscribing to the theory that crime does not pay. It illustrates its point by describing the predicament of a young bank official who, in the interests of romance, covers up the defalcations of a subordinate. The happy ending is somewhat inconsistent, but otherwise the story (the tale has human interest as well as suspense) and its interpretation (the detail is realistic) represent reliable popular entertainment. Good supporting proposition for the majority of halls.

Story.—Dave Bennett, a young bank executive, arranges for Barbara Patterson, a former bank employee, to take over her husband's job while her husband, Charles, is in hospital. Soon a shortage in Patterson's accounts is discovered. Dave learns that Patterson has been spending money on another woman, and his sympathy for Barbara prompts him to make good the deficit. When Charles comes out of hospital he shows his appreciation by holding up the bank and making off with ninety thousand dollars.

For a moment Dave suspects Barbara of being in league with Charles, but all comes right when Dave plays an important part in the apprehension of Charles. Charles conveniently dies, the president of the bank generously overlooks Dave's unethical conduct, and romance blossoms between Dave and Barbara.

Acting.—Jeffrey Lynn acts sincerely as the fortunate Dave, and Brenda Marshall has her moments as the unhappy Barbara. Roger Pryor, John Litel, Lee Patrick and Henry O'Neill make the most of supporting parts.

Production.—The story complications pile up logically—human and feminine interest mingles with suspense—but the happy denouément is little short of preposterous. However, the climax, impossible as it is, destroys moral rather than entertainment values. Taken as a whole, the film is adequately endowed with popular essentials. Title and star values are obvious.

Points of Appeal.—Unusual story, human and feminine interests, good suspense, sincere characterisation, convincing technical detail, popular and competent cast, and good title.

Pony Post

General F.D. Universal. Directed by Ray Taylor. Featuring Johnny Mack Brown, Nell O'Day and Fuzzy Knight. **5,400** *feet. Release not fixed.*

OUTDOOR comedy melodrama of romance and villainy in the early pioneer days. Story development is frequently impaired by prolonged and unfunny interludes, but in spite of the impediments the whole is not without punch. Neither is it lacking in versatility. Its scope and its picturesqueness weight the scales in its favour. Reliable Western second for industrial audiences and youngsters.

Story.—Atkins, manager of a pony-express post, uses his position to further his own unscrupulous ends. He stoops to robbery and murder, and one of his victims is Norma, a local tomboy. Major Goodwin, a superintendent, learns of Atkins' villainy and sacks him. Cal Sheridan, a courageous youth, is Atkins' successor. Atkins has his knife in Cal, but he comes off second best when they measure their wits. Romance colours the satisfactory climax.

Acting.—Johnny Mack Brown contributes another of his popular "true blue" hero portrayals as Cal, and Nell O'Day rides with daring as Norma. Fuzzy Knight overacts in a comedy rôle, but the rest of the characters, both good and bad, are also exuberantly portrayed.

Production.—The comedy relief is, as we have already pointed out, somewhat patchy, and the musical interludes are superfluous, but the riding and fighting sequences, complete with Redskins, contribute a full share of action and punch. Picturesque scenery and convenient footage are other worthwhile assets.

Points of Appeal.—Straightforward plot, hard riding, good fights, popular embellishments and healthy atmosphere.

Continued on page 13

"Brigham Young" IS Ringing THE (Box-Office) Bell!

"THIS FILM MAKES YOU FORGET THE ACTORS.
A tale of daring and endurance packed with suspense and excitement. Dean Jagger scores a resounding success."
—Daily Mail

"A STUPENDOUS PIONEER STORY . . . . .
Power and Jagger should appeal to all women who see this film . . . will grip you throughout."
—Sunday Pictorial

"80 DEGREES . . . . A STIRRING FILM."
—Daily Express

"A BIG VIGOROUS, EXCITING FILM."
—Daily Telegraph

"A FINE MOVIE."
—Evening News

"FINE SPECTACULAR ENTERTAINMENT."
—News of the World

"FINE DRAMATIC SPECTACLE."
—Sunday Dispatch

RELEASE DATE
JAN. 27th

20th CENTURY FOX

James

Rosalind

NO TIME FOR COMEDY

MARK OF SHOWMANSHIP

REVIEWS—continued from page 10

Rivers' End

Warner Bros. American (U). Directed by Ray Enright. Featuring Dennis Morgan, Elizabeth Earl, Victor Jory and George Tobias. Release not fixed.

MELODRAMA of the open spaces, describing the attempts of a condemned man to prove his innocence while posing as a sergeant in the North-West Mounted Police. The acting and direction are forthright and full of punch, while the impersonation theme lends a twist to the love interest. Very sound two-feature proposition for the masses. Nothing to harm children.

Story.—Condemned to death for a murder he did not commit, John Keith escapes from the courtroom of a small Canadian township and flees northward. He is followed by Sergeant Conniston, a new recruit to the local police force. Conniston finally catches up with Keith, but seriously ill from exposure. Conniston, knowing he will not recover, and believing Keith's protestations of innocence, suggests that Keith shall impersonate him, since the two men are remarkably alike.

Conniston dies, and Keith returns under Conniston's name to the scene of the murder. He sets about proving that Norman Talbot is the real murderer, but matters are complicated when Conniston's sister, Linda, arrives and accepts Keith as her brother. Keith falls in love with her, but she falls for Talbot. When she learns Keith's real identity, she turns him over to the police. Keith's French-Canadian friend, Andy, secures a confession from Talbot's accomplice, and Keith is released, to track down Talbot and marry Linda.

Acting.—Dennis Morgan brings good looks and a determined manner to the dual rôle of Keith and Conniston, and gives the part conviction; Victor Jory is admirably cast as the villainous Talbot; George Tobias supplies first-class comic relief as the slow-witted and excitable Andy; while the remainder of the cast includes such sterling figures as James Stephenson, Steffi Duna and Edward Pawley.

Production.—The plot is not entirely new, either in its vindication or impersonation aspects, but sincerity in acting and direction serve to cover up this familiarity. The settings of broad rivers, woods and snowy wastes are admirably portrayed, while the action reaches a pitch not only in the final chase but also in a hectic and amusing free-for-all fight in a saloon earlier in the story. The comedy angle, too, is particularly strong, thanks to the hard work put in by George Tobias.

Points of Appeal.—Virile story, sincere acting and direction, picturesque settings, hard-hitting action and sterling cast.

Yesterday's Heroes

20th Century-Fox. American (A). Directed by Herbert I. Leeds. Featuring Jean Rogers, Robert Sterling and Russell Gleason. 5,915 feet. Release not fixed.

ROMANTIC drama of American football, describing the rise and fall of an all-American college football star. It is also a lesson in how to take it. Much of the sporting detail and the sentiment is, of course, foreign, but effective retrospective treatment, together with competent acting—the picture is extremely well cast—and direction, helps the entertainment to transcend national barriers.

Taken all round, it is good popular stuff. Reliable two-feature programme proposition for the majority of halls.

Story.—Duke Wyman, adopted son of Dr. Stovall, enters State University with the intention of following in Stovall's footsteps. He is accompanied by his sweetheart, Lee Kellogg. Before long his football talents are discovered and his success on the football field is spectacular. Harvey Mason, an unscrupulous speculator, is quick to exploit Duke. To complicate matters Duke and Mason's playgirl daughter, Janice, elopes.

Duke's studies suffer in consequence, and the crash comes when an accident puts him out of the game for good. His marriage with Janice is annulled, and he hasn't the moral courage to face his father and Lee. However, Bill Garrett, a former college friend, eventually catches up with him and talks him out of being sorry for himself. Family connections and old associates are picked up at the fade-out.

Acting.—Robert Sterling puts up a sincere and convincing performance as the disillusioned Duke, Jean Rogers is a spirited yet sympathetic Lee, and Russell Gleason supplies apt comedy relief as Bill Garrett. Katharine Aldridge, George Irving, Emma Dunn and Pierre Watkin also register in direct support.

Production.—The tale is told in flash-backs—the film opens with the hero idly turning over the pages of his scrapbook, complete with Press clippings, and salient episodes in his stormy career are skilfully amplified and presented in chronological sequence—and the showmanlike treatment cunningly amplifies the tale's strong human angle.

Competent acting, smooth dialogue and slick timing do the rest. It is entertainment of wide—and this includes feminine—appeal.

Points of Appeal.—Interesting, holding and morally sound story, strong human interests, bright comedy relief, versatile teamwork, realistic staging, effective presentation, good title and popular cast.

Son of Roaring Dan

General F.D. Universal. American (U). Directed by Ford Beebe. Featuring Johnny Mack Brown, Fuzzy Knight and Nell O'Day. 5,670 feet. Release not fixed.

OUTDOOR melodrama of revenge, telling of a youth who claims to be the son of his father's best friend, in order to avenge his own father's death. The masquerade succeeds, and in doing so promotes honest-to-goodness Western fare. Vigorous and versatile teamwork, hard riding, and picturesque scenery round off the refreshing and exciting illusion. Good booking of its type for all classes.

Story.—Jim Reardon comes out West to avenge his father's death, and to avoid suspicion poses as Horace, long-lost son of Roaring Dan McPhail, a respected rancher. Thorndyke, the local bad man, has been rustling Dan's cattle, but Dan has succeeded in taking one of Thorndyke's men prisoner. Eris Brooke, daughter of a neighbour, is to be the key witness at the trial of the arrested man.

Thorndyke and his thugs capture Eris, but in the meantime Jim satisfies himself that Thorndyke is his father's killer. He rescues Eris in the nick of time, and in a final rough-house all accounts are paid. Dan shows his appreciation by adopting Jim and blessing his marriage to Eris.

Acting.—Johnny Mack Brown contributes a real he-man portrayal as Jim. Robert Homans thoroughly enjoys himself as Roaring Dan, John Eldridge is a sinister Thorndyke, and Jenny Kelly is a cut above the average Western heroine as Eris. Fuzzy Knight, Nell O'Day and the Texas Rangers, a bunch of vocalists, give good support.

Production.—There is not a dull moment in this outdoor melodrama. It mixes romance, comedy and rough-stuff with rousing showmanship from the word "Go." And that's not al, it still finds time for appropriate music and song. It is easily the best of the lively Johnny Mack Brown series.

Points of Appeal.—Hard-hitting, straightforward story, vigorous teamwork, popular asides, picturesque scenery, convenient footage and star values.

A Night at Earl Carroll's

Paramount. American (U). Directed by Kurt Neumann. Featuring Ken Murray, Rose Hobart and J. Carrol Naish. 5,681 feet. Release not fixed.

MUSICAL spectacle, built up from excerpts from Earl Carroll's famous Broadway revues. A gangster element is employed to link together the many ambitious and scintillating song and dance ensembles.

Ken Murray, a clever and resourceful comedian, acts as compere; Blanche Stewart and Elvia Allman, a tough and original female comedy team, supply additional humour; Bevies of lightly clad beauties do the rest. The complete outfit is a leg show of obvious popular appeal. It is just the stuff to give the troops. Attractive two-feature programme proposition for all classes.

Story.—Earl Carroll, the famous Broadway revue producer, arranges to put on a show at his Hollywood Theatre-Restaurant for the benefit of Mayor Jones, a civic official who has successfully waged war on Hollywood gangsters. At the last minute, Steve Kalkus, a gangster who has every reason to be annoyed with Jones' racket-busting campaign, kidnaps Earl Carroll and his principal artistes.

Ramona Lisa, Carroll's right-hand "man," is determined that the show shall go on. Barney Nelson, Ramona's boy friend and Carroll's publicity man, is of the same idea. Barney is also anxious to impress Brenda and Cobina Gusher, a couple of wealthy man-chasing sisters from the West. Ramona and Barney succeed in improvising and in the end Kalkus is thwarted to the accompaniment of bright comedy, pleasing romance and dazzling musical spectacle.

Acting.—Ken Murray is very good as Barney, his easy wisecracking puts him in the same category as Bob Hope. Rose Hobart is an attractive and intelligent Ramona, J. Carrol Naish is effectively sinister, as Kalkus, and Blanche Stewart and Elvia Allman score many a laugh, as the Gusher sisters. The supporting cast, too, is good.

Production.—The actual story does not amount to much, but no matter. What does is the gay versatility of the principal players—there is no waste in the cast—the brightness and breeziness of the cross-talk, the wealth of popular numbers and the glamour of the ensembles. The show literally "legs" its way to popular success. And, by the way, it is not lacking in what it takes when it comes to title and star values.

Points of Appeal.—Pleasing melodies, clever, resourceful and versatile cast, glamorous atmosphere, neat story twists, scintillating grand finale, robust humorous asides, good title and popular cast.

The Gay Caballero

20th Century-Fox. American (U). Directed by Otto Brower. Featuring Cesar Romero, Sheila Ryan and Chris-Pin Martin. 5,176 feet. Release not fixed.

PERIOD outdoor romantic comedy-melodrama, adapted from one of O. Henry's imperishable Cisco Kid stories. It tells how a gay and gallant caballero prevents an Englishman from being robbed. Needless to say, the Englishman has a daughter, and she inspires the noble deed.

Character creation and manipulation share the stage, or rather screen, with action, and the two together make colourful, intriguing and suspenseful Western fare. A worthy addition to the box-office series. Cast-iron popular booking.

Story.—The Cisco Kid, a romantic desperado, and his henchman, Gordito, save Susan Wetherby, an English girl, when her horses run away. On meeting George Wetherby, Susan's father, the Kid learns that he has come out West to purchase Kate Brewster's ranch. Kate regrets her promise to sell and conspires with her foreman to rob Wetherby of the purchase money. The Kid gets wind of the plot and, because of his regard for Susan, plans to thwart Kate. He succeeds. He and Gordito then seek fresh romance and adventure.

Acting.—Cesar Romero runs true to form as the Cisco Kid, Sheila Ryan is a pretty Susan, and Chris-Pin Martin supplies appropriate comedy relief as Gordito. Janet Beecher, Edmund MacDonald and Montague Shaw meet all demands in support.

Production.—There is a little more talk than action, but whatever the circumstances the picture smacks of gay romance and rollicking adventure. What is more, it has considerable feminine and pictorial appeal. It's big outdoor entertainment in a neat parcel. Star and title values are self-evident.

Points of Appeal.—Colourful, fast-moving story, good dramatic and comedy twists, gay romantic angle, strong feminine interest, picturesque locale, good title, and star and series values.

The Ape

Pathé. American (A). Directed by William Nigh. Featuring Boris Karloff, Maris Wrixon and Gertrude Hoffman. 5,620 feet. Release date not fixed.

SPECTACULAR thriller, adapted from the persistent stage success, describing a scientist's sensational quest for a cure for paralysis. The methods adopted by the central character are both extravagant and extreme, but ignorance of ethics is, nevertheless, a confident excuse for first-class thriller fiction. Boris Karloff fills the leading role with customary skill and conviction. The supporting players, too, measure up to their responsibilities. Direction displays a like sense of balance. There is humanity to give contrast to the chills and thrills. Feminine interest figures prominently in the exciting prescription. Star and title values complete the box office label. Very good star thriller for the masses.

Story.—Dr. Adrian, a local practitioner, determines to find a cure for paralysis, following the death of his only daughter. He settles in Red Creek, a small town, and concentrates his attentions on Frances, a pretty paralytic. During his experiments he has reason to believe that the serum he has been developing might work if it contained liquid from the spinal column of a human being. During the visit of a circus to the town a giant ape escapes. It attacks Adrian and he kills the animal. He then dons the ape's skin and kills to obtain the requisite liquid. He selects the town's most objectionable people for his human guinea-pigs. In the end, Adrian's serum brings about the cure of Frances, but not before he is himself shot and mortally wounded. His secret dies with him.

Acting.—Boris Karloff is Adrian, the miracle man in ape's clothing, and he acts with conviction and sincerity. Maris Wrixon is an appealing Frances, and Gertrude Hoffman, Henry Hall and Gene O Donnell are sound in support.

Production.—The picture's capacity to combine the qualities of tear-jerker with thriller rests on its presentation and interpretation rather than its story. The plot is extravagant hokum, first cousin to the serial, but so skilfully is the illusion staged that superficially it passes for fact. In passing, it provides thriller entertainment of proven popularity and undeniable feminine appeal.

Points of Appeal.—Impossible, but exciting and human story, clever timing, convincing performance by Karloff, competent supporting cast, suspenseful climax and box office title and star values.

Ladies Must Live

Warner. American (U). Directed by Noel Smith. Featuring Wayne Morris, Rosemary Lane and Roscoe Karns. 5,243 feet. Release not fixed.

ROMANTIC comedy, adapted from George M. Cohan's stage success, telling of a not-so-wise-guy who foolishly meddles in the affairs of a wealthy young friend's heart. He gets it from both sides, and the fraças is the kernel of bright, if ingenuous, light entertainment. Wayne Morris, Rosemary Lane and Roscoe Karns are, incidentally, equally matched as the principal antagonists. Versatile stagecraft is an additional attribute, and so is convenient footage. Handy comedy support for the majority of halls.

Story.—Corey Lake, a wealthy youth from the country, falls for Pat Halliday, a night club entertainer. She reciprocates, and he is introduced to the family. Before long he finances Pat's father in a business venture, and gives her brother George a highly-paid job. When Pete Larrabee, Corey's hard-boiled small-town friend, arrives to act as best man he jumps to the conclusion that Pat is a gold digger. He also believes her family comes in the same category. The active presence of Joe Barton, Pat's ex-boy friend, suggests that Pete's conclusions are correct, but before long Pete has to confess to a mistake. He then resorts to subterfuge to bring Corey and Pat and her family together again.

Acting.—Wayne Morris lumbers through his part amiably, as Corey, Rosemary Lane has a touch of glamour, as Pat, and Roscoe Karns puts over a number of good wisecracks, as the doubting Pete The support is versatile.

Production.—The play sets out to show that quick conclusions are not always reliable, and it makes its point in circumstances that are bright, although perhaps a little obvious. Good teamwork, smooth direction and lively dialogue are mainly responsible for its modest success. It will score a satisfactory number of laughs anywhere.

Points of Appeal.—Amusing story, versatile cast, neat direction, lively dialogue and good title.

Gallant Sons

M-G-M. American (A). Directed by George B. Seitz. Featuring Jackie Cooper, Bonita Granville and Gene Reynolds. 6,845 feet. Released April 7, 1941.

A YOUTHFUL cast gets a good chance in this drama of a handful of youngsters who turn detectives to prove the innocence of a "father" of one of them, wrongly sentenced for murder. Sentiment is the primary factor in a shrewd combination of comedy, pathos, suspense and thrills. Mass appeal is cleverly indicated. With star pull, it should prove a good two-feature programme booking.

Story.—"Natural" Davis, who runs a gambling salon, is accused by Barton Newbould, newspaper proprietor, of murdering a woman. The accusation sticks and Davis is sent up for life. Johnny Davis, the accused's adopted son and college friend of Newbould's son, Byron, decides, together with Byron and other chums, to effect his father's release by finding the real killer. In due course they get a line on Al Posner, a local band leader, and, convinced they have the right man, arrange to put on a school play which they hope will force a confession from him. The scheme meets with unbounded success, and the happy ending fully compensates Johnny for the knowledge that Davis is not his real father.

Acting.—Jackie Cooper is a vigorous and determined young sleuth, but more responsibility rests on the shoulders of Gene Reynolds, the unhappy son. He can handle sob-stuff with the ease of a veteran. Bonita Granville has a small part, and Ian Hunter and Gail Patrick give distinguished adult support.

Production.—In this fantastic story capital is made out of the fact that the boy is heartbroken at his father's plight and his discovery of his adoption. The gallery should get a kick out of these over-sentimentalised passages. Although the development lacks punch, and pace is, for the most part, leisurely, the emotional appeal of the play is based on a firm foundation. This should be more than ample compensation for the tendency to run to length.

Points of Appeal.—Moving story, sentimental situations, suspense values, good climax and star pull.

SHORTS OF THE WEEK REVIEWED

COLUMBIA

THE POOCH PARADE. American (U). 571 feet. Release not fixed.—Scrappy cartoon centred around a dog show. Gags bright and draftsmanship smooth. Sound fill-up of its type.

HISTORIC VIRGINIA. American (U). 874 feet. Release not fixed.—American travelogue, the highlight of which is Mount Vernon, home of Thomas Jefferson. Commentary, photography and compilation good. Safe general fill-up.

HOW HIGH IS UP? American (U). Featuring the Three Stooges. 1,481 feet. Release not fixed.—Exuberant slapstick comedy in which the well-known knockabout team finish up as riveters on a towering structure. Certain laughter-maker for the industrialites and youngsters.

COMMUNITY SING. No. 35. American (U). 838 feet. Release not fixed.—Vocal novelty designed to encourage the co-operation of musically inclined patrons. Numbers evergreen and presentation effective. Sound novelty fill-up.

WASHINGTON PARADE. No. 10. American (U). 571 feet. Release not fixed.—Interest, or rather propaganda, short emphasising the necessity for arms preparation in America. The U.S. Air Force, Army and Navy are seen in training. Appeal is more American than British, but nevertheless topical. Safe short for the majority of halls.

GENERAL F.D. (UNIVERSAL)

CONGAMANIA. American (U). 1,525 feet. Release not fixed.—Musical featurette in which Southern music is interpreted by authentic rumba bands and native dancers. Presentation effective. Good novelty short for the masses.

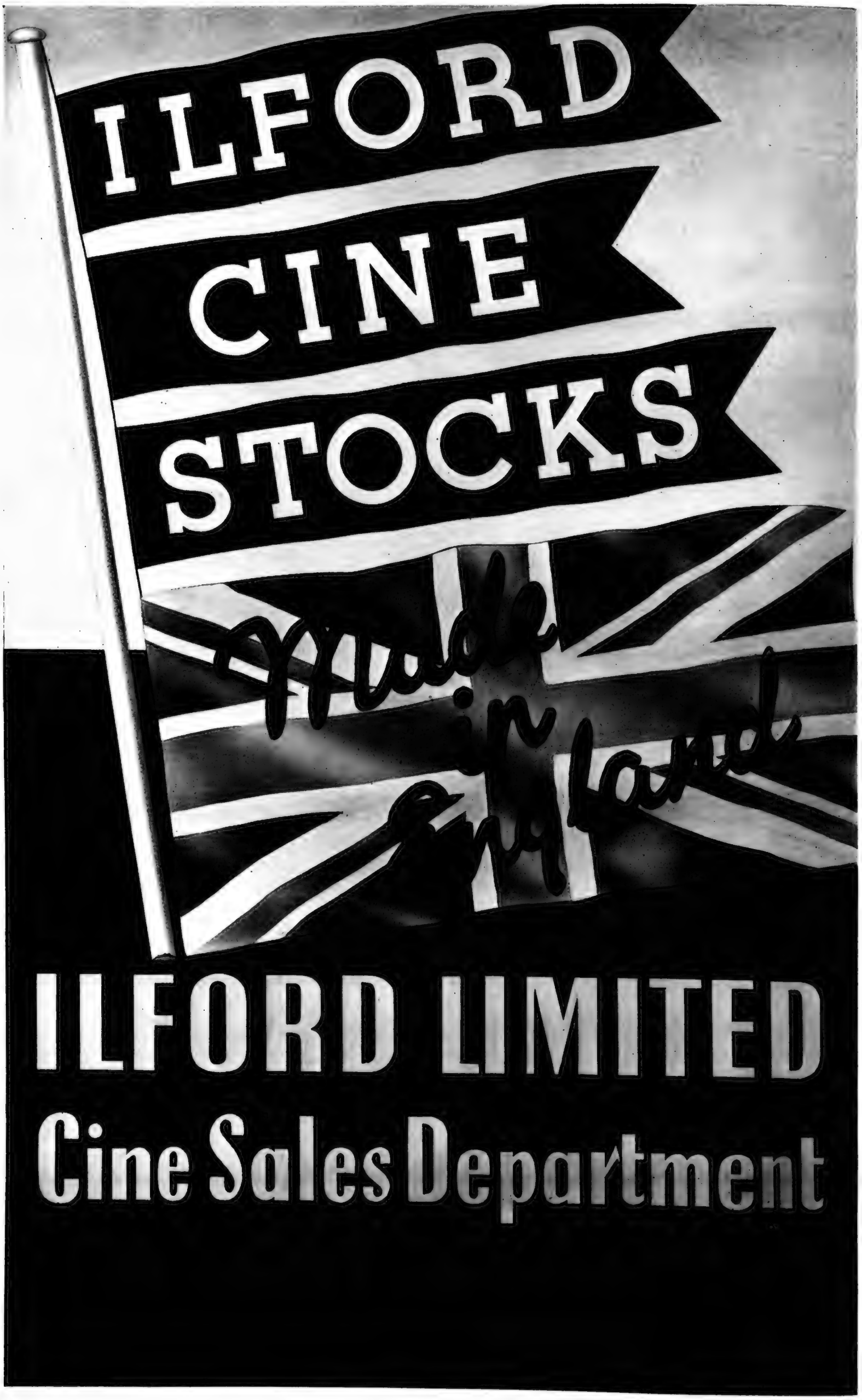
TORRID TEMPOS. American (U). 1,613 feet. Release not fixed.—First-class dance band short, featuring Matty Malneck and his Orchestra. Vocalists and dancers excellent. Capital short of its type.

STRANGER THAN FICTION. No. 83. American (U). 793 feet. Release not fixed.—Magazine short chock full of interesting items. Presentation, camera work and commentary showmanlike. Good short for all classes.

M-G-M

DREAMS One reel. American (A). Release not fixed.—An interesting addition to the Passing Parade series, dealing with the unsolved mystery of dreams. The subject matter is inclined to be heavy and sombre, and the American slant on Abraham Lincoln somewhat limits its appeal to British audiences. Acceptable fill-up for better-class halls.

REVIEWS—continued on page 15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Names in the News

BRUM C.E.A. NEW EXECUTIVES

C. H. Russ and W. T. Hodge Elected

For the past seven years a popular figure in Midland Trade circles, **C. H. Russ**, Midland Divisional superintendent for the Gaumont-British circuit, is this year's chairman of the Birmingham and Midland branch of the C.E.A. His first association with the film Trade was when, as a youth in 1903, he was a member of the Pathé staff. At the White City Exhibition in 1903 he assisted in showing the early "sound - on - disc" talkies. Subsequently, he deserted the kinema for the stage, and after serving with the R.A.F. during the Great War, returned to theatre life. He changed back to the kinema in 1921, when he was appointed assistant manager of the Empire, Leicester Square. Later he joined New Century Pictures, Ltd., and after holding managerial positions in Yorkshire became general manager of that circuit in 1925. Three years later he entered the service of the Gaumont-British Co. as Yorkshire supervisor, and was transferred to Birmingham in 1934 to control the whole of the Midland circuit.

Coun. William T. Hodge, who has just been elected to the vice-chairmanship of the Birmingham and Midland branch of the C.E.A., has given that branch many years of valuable service. In thanking the members for electing him as deputy to C. H. Russ (Gaumont-British), he warned them that they would have to again put up with some "plain speaking" from him. Chairman of Northfield Pictures, Ltd., the company controlling the Northfield Picture House, he is also a director of the Rubery and Weoley kinemas. He has represented the Northfield ward on the Birmingham City Council since 1929, and is a member of the firm of Hodge Bros. (Contractors), Ltd., Northfield, Birmingham.

Will R. Ruecroft has returned to his native city of Newcastle-on-Tyne as manager of the Apollo, Byker, after experiencing 12 weeks' bombing in London.

Following a previous London appointment, Mr. Ruecroft opened Black's Regal Cinema, Byker, and was later manager of Black's Regal, Gateshead. At the outbreak of war he volunteered and held an engineering appointment with the Air Ministry.

J. W. Wakeman, who has succeeded **E. C. Hurrey** as manager of the Regal, Edmonton, joined the Hyams Bros. seven years ago as a doorman. He rose to be chief of staff at the Trocadero, Elephant and Castle, before transferring to the Regal as assistant manager. Mr. Hurrey has joined the R.A.O.C. as an electrician.

Derrick W. Vicary, manager of the Odeon Theatre, Aylesbury, has left to join the R.A.F., and is commencing his service at Blackpool.

Owing to the ever-increasing shortage in male labour, **H. M. Fairs**, manager of the Odeon, Kingsbury, is now employing a Miss G. H. Miles as doorman.

F. G. W. Chamberlain, chairman of the Bristol branch of the C.E.A., has been nominated by the Citizen party for a vacancy on the Bristol City Council.

In an emergency, **M. R. Westaway**, manager of the Globe, Stockton, acted as musical director to enable the pantomime, "Babes in the Wood," to go on, in the absence of the leader of the orchestra, Sid Marcus.

Valerie Hobson in ATLANTIC FERRY (Warner)

No Wrong in Sunday Films Says Vicar

KENT CLERIC'S TRIBUTE TO EXHIBITORS

THE VICAR OF FARNBOROUGH, KENT, DECLARES THAT HE CANNOT SEE THAT IT IS WRONG TO ATTEND THE KINEMA ON SUNDAY EVENINGS. "IT IS A DAY OF WORSHIP AND JOY," HE ADDS.

Writing in his parish magazine, the Rev. E. P. Field alludes to "a possibility that Sunday opening may become a public question in the district." He says it is right to encourage as many as can to find their enjoyment at home. But many simply cannot. Besides, young people need to meet and be together before they know each other well enough to go to each other's homes. Many, such as domestic servants, have no homes nearby. The alternative to the kinema is the darkened street. That is why he thoroughly approves of kinemas being opened on Sundays.

Licences, however, should only be granted on condition that a competent local authority is satisfied that the entertainment is such that it respects the Christian conscience. Those who wished the approval of the opening could have no reasonable objection to this stipulation.

This precaution, he adds, was not to cast any aspersion on the excellent hands in which their kinemas were now placed. It was a safeguard for the future.

SOUTH SHIELDS IS TO ASK "Why?"

M.P.s Approached on S.O. Decision

While bowing to the Home Office instruction not to submit a draft Order for Sunday opening, the South Shields authorities are to ask Ald. J. Chuter Ede, M.P. for South Shields, and W. J. Stewart, M.P. for Houghton-le-Spring, to attempt to ascertain, through Parliament, who is "the nigger in the wood pile."

It may be recalled that, on the application of the "competent military authority," the Council decided in favour of the Sunday opening of kinemas. When, however, the process of procedure was far advanced, the "competent military authority" intimated that while he could not recall the conditions which impelled him to make the application, he was now satisfied that there was no necessity for Sunday kinemas for soldiers.

WORRAL S.O. OPPOSITION

Bebington churches of all denominations are protesting against the decision of the Town Council to allow the Sunday opening of kinemas in the borough.

War Damage Insurance

TUSSAUD'S FIRST DEB. HOLDERS TO MEET

To Sanction Deferred Interest Payments

A MEETING of Mdc. Tussaud's 5 per cent. first mortgage debenture stock holders is called for January 22.

The purpose is to sanction postponement of payments of interest on the stock due on December 31 last, and thereafter for a period ending (approximately) one year after the cessation of hostilities.

The amount outstanding of these 5 per cent. first mortgage debenture stock is £186,670. The issued capital is £298,000.

At the recent annual meeting the chairman, J. T. Tussaud, referred to the fact that during the last two months of the financial year the company was closed down entirely, owing to war damage.

The company is in negotiation with its bankers for provision of further funds by means of secured loans. If these negotiations are successful and debenture holders agree to the postponement of interest scheme it is intended to keep the exhibition open as long as possible.

Company News

NEW PRIVATE COMPANIES

Wardona Cinema (Swanscombe), Ltd.—Registered January 9. Capital, £500 in 500 shares of £1 each. Kinema proprietors, etc. The directors are: Harry Ward, 32, Hodford Road, N.W.11, kinema proprietor; Oliver Ward, 1, Cyn-Coed Avenue, Cyn Coed, Cardiff, film traveller. Registered office: Evelyn House, 62, Oxford Street, W.1.

Wardona Cinema (Snodland), Ltd.—Registered January 9. Capital, £500 in 500 shares of £1 each. Kinema proprietors, etc. The directors are: Harry Ward, 32, Hodford Road, N.W.11, kinema proprietor; S. W. Johnston, 9, Cromwell Road, Redhill, Surrey. Registered office: Evelyn House, 62, Oxford Street, W.1.

Scala Cinemas (Rhymney), Ltd.—Registered January 7. Capital, £3,000 in 3,000 shares of £1 each. Kinema proprietors, etc. The directors are: Alfred Withers, Oaklands Hall, Bargoed, Glam.; Francis A. Cam, Shangri Lane, Bryn Road, Pontllanfraith, Mon.; Chas. H. Miles, Greylands, Fairview, Ebbw Vale, Mon.; Oswald P. Edwards, 2, Beaufort Road, Ebbw Vale, Mon. Qualification: One share. Registered office: New Hall, Bargoed, Glam.

David Near (Cinemas), Ltd.—Registered January 10. Capital, £100 in 100 shares of £1 each. Kinema proprietors, etc. The directors are: David Near and Charlotte Near, both of 46, The Promenade, Southport, Lancs. Qualification: One share. Secretary: E. Powell. Registered office: Royal Cinema, Wigan, Lancs.

Paul Rotha Productions, Ltd.—Registered January 10. Capital, £100 in 100 shares of £1 each. Objects: Motion picture makers, exhibitors and specialists, film agents, etc. Directors: Arthur J. Page, Nunsbury, Turnford, Herts; Donald W. Alexander, 24, Chelsea Park Gardens, S.W.3, film director; Edward C. B. Peake, Hulcote, Towcester, Northants; Paul Rotha, Clifford's Inn, Fetter Lane, E.C.4, film producer. No qualification required. Remuneration as fixed by the company. Solicitor: R. W. Mackay, 4, Gower Street, W.C.2. Registered office: Clifford's Inn, Fetter Lane, E.C.4.

RECEIVERSHIPS (APPOINTMENT OR RELEASE).

Winads, Ltd., 113-117, Wardour Street, W.1.—G. C. Jarvis, of 10/13, Dominion Street, South Place, E.C., was appointed receiver on December 30, 1940, under powers contained in debenture dated March 10, 1938

INCREASES OF CAPITAL

Retford Halls and Grounds, Ltd., entertainers, etc., 9, Cannon Square, Retford, Notts. The nominal capital has been increased by the addition of £750, beyond the registered capital of £1,000. The additional capital is divided into 750 6 per cent. cumulative redeemable preference shares of £1.

MORTGAGES AND CHARGES

Newquay Entertainments, Ltd., London Life Buildings, Derby Square, Liverpool.—Mortgage on the New Theatre, Newquay, Cornwall, dated December 13, 1940, to secure £1,401 19s. 3d. Holders: Carkeek and Sons, Ltd. Tolgus Hill, Redruth.

SATISFACTIONS

Princess Pictures, Ltd., 3, Northumberland Street, Hudders-field.—Satisfaction to the extent of £2,400 on December 12, 1940, of charge dated September 12, 1933, and registered September 16, 1933.

RENEWED INTEREST IN DEBENTURES

Prices Marked-Up

WITH the approach of the Parliamentary discussion on the War Damage Bill, there was renewed interest in the debenture stocks of kinema companies during the past week. Most of the prices were marked up.

A.B.P.C. 5 per cent. debentures rose £1 to £75; Gaumont 4½ per cent. rose £2½ to £57½, while Odeon 5 per cent. debentures rose £3½ to £73½.

All the Odeon issues were, in fact, better, the 5s. ordinary rising from 5s. to 5s. 3d., and the 6 per cent. preference from 9s. 1½d. to 9s. 9d.

Elsewhere the tendency was uncertain. A.B.P.C. ordinary and preference were both 4½d. down at 4s. 6d. and 12s. 1½d. respectively.

British Lion preferred fell 3d. to 1s. 6d.; Union Cinema ordinary were nominally 1½d. down at 1½d., while the first preference lost 3d. at 1s. 7½d.

Moss Empires £1 ordinary appreciated 1s. 3d. to 13s. 1½d., while P.C.T. Construction 7 per cent. preference advanced 4½d. to 19s.

Gaumont-British ordinary 10s. shares were a turn harder at 1s. 9d., but the preference declined 3d. to 5s. 3d., while General Theatres preferred also lost 3d. at 2s.

SHARE MARKET

	Last Week.	This Week.	Movement.
African Theatres Ord. ..	24/3	24/3	—
Assoc. Brit. Pic. Corp. 5/- ord.	4/10½	4/6	— 4½
,, 6% Pref.	12/6	12/1½	— 4½
,, 5% Debs.	£74	£75	+ £1
A.P.P.H. Ord.	5/1½	5/1½	—
Baird Tele. 20% Pref. Ord.	2/6	2/6	..
,, Defd. Ord. 2/6 ..	1*	1*	..
Brit. & Dom. Films £1 ..	-/1½*	-/1½*	..
Brit. Lion Pref. 10/- ..	1/9	1/6	— 3
Capital & Prov. News 5/- ..	-/10½	-/10½	..
Gaumont British Ord. 10/- ..	1/7½	1/9	+ 1½
,, "A" Ord.	-/9	-/9	—
,, 5½% 1st Pref.	5/6	5/3	— 3
,, 4½% New Debs. ..	£55	£57½	+ £2½
General The. Pref.	2/3	2/-	— 3
,, 6½% 1st Mort. Deb. ..	£80	£80	—
Kinemas Debs.	£81	£81	—
Mde. Tussaud New 1/- Def. ..	-/4½	-/3	— 1½
,, £1 Prefd. Ord.	2/6	2/6	—
Moss Empires £1 Ord. ..	11/10½	13/1½	+ 1/3
,, £1 Cum. Pref.	12/11½	12/11½	—
Odeon 5/- Ord.	5/-	5/3	+ 3
,, 6% Cum. Pref. ..	9/1½	9/9	+ 7½
,, 5% Debs.	£70	£73½	+ £3½
P.C.T. 7½% Pfg. Pf. Ord. ..	8/9	8/9	—
,, Cum. "A" Pref. £1 ..	15/9	15/9	—
,, Cum. "B" Pref. £1 ..	15/-	15/-	—
,, Const. 7% Pref. ..	18/7½	19/-	+ 4½
Sound City (Films) 6% Pref.	-/7½	-/7½	—
Stoll Th. Corp.	-/10½	-/10½	—
Twentieth Cent. 6% Pref. ..	-/3	-/3	—
Union Cinemas Ord. ..	-/3	-/1½	— 1½
,, 1st Pref.	1/10½	1/7½	— 3
,, 2nd Pref.	4½	-/3	— 1½
Union Cine. Sub. Props 6% Pf.	10/6	10/6	—

£1 shares unless otherwise stated. * Nominal.

A.P.P.H. INTERIM DIVIDEND

Consideration Deferred Pending Year's Results

ASSOCIATED PROVINCIAL PICTURE HOUSES (controlled by Provincial Cinematograph Theatres) is deferring consideration of an interim dividend on the ordinary capital until the results of the year to May 31 next are available.

A year ago the ordinary interim dividend was 2 per cent., but there was no final payment.

Total capital of A.P.P.H. is £800,000, of which £100,000 is in 7½ per cent. cumulative preference shares of 1s. each, and the remainder in £1 ordinary.

The company is, of course, associated with the Gaumont-British group.

On a petition by Studio Holdings Trust, Ltd., Brook Street, W., creditors for £1,318, Mr. Justice Simonds, in the Chancery Division on January 20, made an order for the compulsory winding up of Highbury Studios, Ltd.

There was no opposition.

REVIEWS OF SHORTS—*Continued from page 13*

RKO-RADIO

THE MARCH OF TIME. No. 10. American (U). 1,719 feet. Release not fixed.—The story of America's new and rapidly expanding citizen army and of many other phases of the current defence programme of the United States is told in "America Prepares," the latest "March of Time."

Not only the production of weapons and munitions is shown, but also the training of millions of young men, and how they are being welded into a well-disciplined fighting force. 1940 will be remembered in U.S. history as the year of that country's first peace-time conscription. Modern wars have taught America's Army leaders the importance of a large mechanised army, and thousands of recruits are shown being trained in the use of the most modern war machines.

Photography and commentary excellent, and of general interest as showing America's gigantic efforts to help democracy's efforts to defeat dictatorship.

WARNER

CAVALCADE OF THE ACADEMY AWARDS. American (U). 2,531 feet. Release immediate.—A novelty featurette, this picture parades the Academy Award winners—pictures, stars, technicians, authors, producers and song writers—since "Oscars" were first introduced in 1928. It culminates with a Hollywood banquet at which the Awards are presented. Proves that the Industry is an industry. More important still, has the star values of a dozen and more supers. Outstanding featurette.

†*CEILING ZERO. American (U). 789 feet. Release not fixed.*—Merrie Melody cartoon, photographed in Technicolor, taking the form of an aerial travesty. Sense of humour good and colour work effective. Sound fill-up of its type.

PET'S CORNER. British (U). 1,751 feet. Release not fixed.—Zoological novelty with good animal studies and bright, inconsequential commentary. Sound British fill-up.

JEEPERS CREEPERS. American (A). 785 feet. Release not fixed.—Porky cartoon with a spooky house theme. Gags and drawings good. Safe cartoon offering.

ONE FOR THE BOOK. American (U). 1,651 feet. Release not fixed.—Vaudeville featurette in which a minstrel show is given novel presentation. Passable for industrial audiences.

WHITE WINGS. British (U). 1,599 feet. Release not fixed.—Maritime featurette, illustrating the log of a windjammer sailing from Ireland to its native Finland. Picturesque but slow. Fill-up mainly for good-class and family halls.

THE HUMAN BOMB. American (U). 980 feet. Release not fixed.—Floyd Gibbons real-life thriller telling how a news cameraman outwits a homicidal maniac. Presentation cheap and acting amateurish. Fill-up for industrial halls—tough spots—only.

† In colour.

"NO, NO, NANETTE"

Anna Neagle, who stars in the title role, is shown with Victor Mature in a scene from NO, NO, NANETTE, RKO-Radio's musical comedy version of the original West End hit. Richard Carlson, who plays the romantic lead, Roland Young, Helen Broderick, Zasu Pitts and other well-known players round out the featured cast. It will be Trade shown on Thursday, January 30, at 11 a.m., at the Cambridge Theatre

RKO-RADIO'S BRILLIANT JANUARY SHOWS

"No, No, Nanette" Heads Great Box-office Quartette

"THE SAINT'S VACATION"

WITH scintillating, light-hearted entertainment predominating in a grand all-star programme, RKO-Radio's latest Trade show group, scheduled for screening on four consecutive days commencing January 27, is made chiefly notable by the presentation of Anna Neagle in "No, No, Nanette," and the British production "The Saint's Vacation."

The new quartette, each of which will be presented at 11 a.m., are as follow:—

Monday, January 27. RKO-Radio Private Theatre.—**Trouble Chaser,** with Granville Owen and Martha O'Driscoll.

Tuesday, January 28. Cambridge Theatre.—**The Saint's Vacation,** with Hugh Sinclair and Sally Gray.

Wednesday, January 29. Cambridge Theatre.—**You'll Find Out,** with Kay Kyser, Peter Lorre, Boris Karloff and Bela Lugosi.

Thursday, January 30. Cambridge Theatre.—**No, No, Nanette,** with Anna Neagle, Richard Carlson, Zasu Pitts and Victor Mature.

Brilliant Comedy Novelty

A delightful new novelty in screen entertainment based upon a brilliant cartoon series syndicated to no fewer than 474 American newspapers, "Trouble Chaser," in which Granville Owen heads a cast of great Hollywood comedians, tells of the small hill community of Dogpatch, where the residents abide by their own queerly fashioned laws. The main theme revolves around the romance of a hardy son of the hills, Li'l Abner, and Daisy Mae, the local belle. Around this situation are centred a number of delightful cameos, with fantasy, thrills and hilarity ingeniously intermingled.

Li'l Abner's struggle with a ruffian who is terrorising the countryside; the hilarious antics of his mirth-provoking parents; the excitement on "Sadie Hawkins Day," when

Hugh Sinclair and Sally Gray in a scene from RKO-Radio's THE SAINT'S VACATION, adaptation of a best selling story by Leslie Charteris

the spinsters scramble for husbands; the complications which beset the romance of the leading duo; all these are entertaining highlights in the gripping and unusual film.

Apart from Granville Owen and Martha O'Driscoll, who enact the rôles of Li'l Abner and Daisy Mae respectively, other characterisations are interpreted by Mona Ray, Johnny Morris, Buster Keaton, Billie Seward, Kay Sutton, Edgar Kennedy, Maude Eburne, Johnny Arthur, Walter Catlett, and Lucien Littlefield.

Albert S. Rogell directed.

"The Saint's Vacation," Gripping Thriller

Sixth in the vastly successful series based upon Leslie Charteris' internationally renowned stories, and offering grand all-action drama, "The Saint's Vacation," the first film to mature under RKO-Radio's lavish British New Year programme, presents Hugh Sinclair and Sally Gray as an imposing new co-starring team.

"The Saint's Vacation" moves swiftly against a kaleidoscopic background of pre-war Europe, disclosing in its vivid story the methods employed by a sinister criminal ring in stealing a vital Government code. Simon Templar, known as "The Saint," a deadly lone avenger who has dedicated his life to the extermination of crime in all corners of the world, leaves for the Continent on a long-delayed vacation. He is shadowed by Sally Gray, a beautiful and determined young newspaperwoman.

At a Swiss mountain chalet, "The Saint" intervenes in the struggle between a girl Secret Service agent and two ruthless criminals for possession of a mysterious package. At once he is enmeshed in a series of thrilling adventures. How "The Saint" finally wins through to success after being implicated in a mysterious murder, escaping from police custody, and rescuing his best friend from the clutches of his enemies, generates high-powered thrills leading to the tense and memorable climax.

Hugh Sinclair delivers a rousing characterisation, and, sharing stellar honours, Sally Gray endows the rôle of the reporter with the same charm she exploited so brilliantly in many other big British film successes. Arthur Macrae is responsible for many comedy interludes, while other notable rôles are portrayed by Cecil Parker, Leueen McGrath, Gordon McLeod, Manning Whiley, John Warwick, and Ivor Barnard.

Leslie Fenton, responsible for many M-G-M Hollywood successes, directed "The Saint's Vacation," which was lavishly mounted under the production guidance of William Sistrom.

Great All-Star Cast

A blood-curdling mystery yarn with tuneful accompaniment, "You'll Find Out" features Kay Kyser, famous American band-leader, with those three foremost merchants of menace, Peter Lorre, Boris Karloff and Bela Lugosi, along with a notable supporting cast that includes Dennis O'Keefe, Helen Parrish, Alma Kruger, and Kyser's famous band, with Ginny Simms, Sully Mason, Harry Babbitt, and Ish Kabibble.

The story deals with the exploits of Kyser and his crew in a haunted mansion. The house is occupied by Alma Kruger, a firm believer in spiritualism, her niece Helen Parrish, and Bela Lugosi, a fake medium.

Several mysterious attempts have been made on the girl, who is in love with O'Keefe, Kyser's manager, and another is made soon after the arrival of the band, which has been engaged to play at her birthday party. Kyser distrusts Lugosi and Boris Karloff, the family adviser, and trusts Peter Lorre, whom Miss Parrish has engaged to watch the medium. But Lorre is also a fake and an accomplice of Lugosi and Karloff in their attempts to kill the girl and get control of her fortune.

Complications ensue, with Kyser's accidental discovery of Lugosi's tricks. It all leads to a grand climax, with the three tricksters exposed, the romance brought to a successful conclusion, and Kyser broadcasting the new novelty number "The Bad Humour Man." This is one of five new melodies by James McHugh and John Mercer. The other songs are "I'd Know You Anywhere," "You've Got Me This Way," "Like the Fella Once Said," and "I've Got a One-Track Mind." David Butler both produced and directed.

Anna Neagle Starred

Ranking as one of the most important films on RKO-Radio's New Year line-up, "No, No, Nanette," the new Anna Neagle starring vehicle produced and directed by Herbert Wilcox, is based on the smash success which ran for 665 performances in London. "No, No, Nanette" retains all the appealing ingredients of the original show, and, enhanced by the wider scope of the screen, is a delightful modern and sparkling musical entertainment . . . supported by a hilarious and romantic story.

When her conventional uncle gets involved with three scheming women, Anna Neagle takes matters into her own hands and sets about extricating him. She makes use of a famous artist and a well-known stage producer, both of whom are in love with her, to satisfy the girl's thirst for careers. In so doing she almost loses the artist, whom she herself loves. Eventually everything is straightened out to the satisfaction of all the parties.

The main theme is brilliantly injected with a series of sensational song and dance creations, which add further zest to the general excellence of the entertainment. Among the "hit" tunes of the original stage show retained in the film are "Tea for Two" and "I Want to be Happy," both featured delightfully by the star.

As an actress, singer and dancer, the famous British star is said to be superb, and her latest performance will undoubtedly add to her vast popularity in this country.

Betty Grable, Jack Oakie and Alice Faye starring in TIN PAN ALLEY, the spectacular musical subject which 20th Century-Fox is Trade showing next week

Trade Show Set of Big Musical

20th-FOX PRESENT SONG CAVALCADE

"Tin Pan Alley"

DESCRIBED AS A BRILLIANT NEW MUSICAL EXTRAVAGANZA IN THE TRADITION OF "ALEXANDER'S RAG-TIME BAND," "TIN PAN ALLEY" TAKES THE PLACE OF "DOWN ARGENTINE WAY," WHICH HAS BEEN TEMPORARILY WITHDRAWN FROM THE 20TH CENTURY-FOX CURRENT SCHEDULE ON ACCOUNT OF UNANTICIPATED DELAYS ON PRINTS THROUGH TRANSPORT DIFFICULTIES.

The London Trade screening of "Tin Pan Alley" is set for Friday next, January 24, Century Theatre, 11 a.m. and 2.30 p.m.

Though the first prints of "Tin Pan Alley" have only now arrived in the country, R. Sutton Dawes, director of sales for 20th-Fox, has set an early screening and similarly an early release date to maintain faith with exhibitors in the promise he gave that a big musical would be put in the place of the Technicolor picture.

Alice Faye and Betty Grable, teamed for the first time, are the stars of "Tin Pan Alley," supported by a host of notables, with Jack Oakie, John Payne, Esther Raiston, Ben Carter, the coloured vagabond of "Maryland," Allen Jenkins, and others.

Spectacularly produced, the film is basically a cavalcade of popular song set in the hectic Broadway and London days during the World War One, and tells of the adventures of two tunesmiths and would-be publishers, played by Oakie and Payne, who are befriended by Alice Faye and Betty Grable, who in the picture play a vaudeville sister act. With Oakie, Allen Jenkins and Ben Carter in the cast, a quota of hilarious comedy is assured. But predominant throughout is the feast of tuneful melody and many old favourites heard again, including "K-k-k-Katie," "Get Out and Get Under," but the score also includes new numbers from the pens of composing team Mack Gordon and Harry Warren, who are also responsible for the music in "Down Argentine Way."

"Tin Pan Alley" is said to combine all the elements that make for a box-office hit and is regarded as a most timely offering in these days of black-outs and restrictions, combining a superb story, a good and thrilling romance, riotous comedy and swiftly moving action, this latest picture from 20th Century-Fox, who have a long list of spectacular musicals already standing to their credit, promises to eclipse all others in its results at Britain's box-offices.

Walter Lang directed, from a screen play by Robert Ellis and Helen Logan.

Sutton Dawes is anxious to emphasise that all established precedents have been set aside in fixing the release of this picture, and reminds exhibitors that February 24 is the date for its release to the country.

Details of Trade provincial screenings will be announced in a few days' time.

Helen Parrish, Kay Kyser and Boris Karloff in a scene from RKO-Radio's musical mystery offering YOU'LL FIND OUT

FOUR IMPORTANT OFFERINGS FROM COLUMBIA

Jos. Friedman is Enthusiastic

FOUR important pictures which have recently been completed by Columbia are enthusiastically referred to by Joseph Friedman in a recent cable to Max Thorpe.

The pictures are "This Thing Called Love," "Legacy," "Penny Serenade" and "Escape to Glory," and, according to Mr. Friedman, they are amongst the finest propositions Columbia have ever handled.

JOSEPH FRIEDMAN

"This Thing Called Love," directed by Alexander Hall, is described as a whirlwind comedy with Melvyn Douglas and Rosalind Russell as the stars, and with Binnie Barnes and Gloria Dickson featured.

Hollywood preview report states that the film was received "with prolonged and spontaneous laughter." Alexander Hall, who made "The Doctor Takes a Wife" and "He Stayed for Breakfast," directed the new picture, which is claimed to be one of the funniest comedies Columbia have delivered.

A Sherwood Production

"Legacy," which stars Warner Baxter and Ingrid Bergman, is a topical and dramatic human-interest story. It is Robert Sherwood's first assignment as a producer, and advance reports speak of it as being a brilliant and timely entertainment. Gregory Ratoff directed.

"Penny Serenade," a romantic comedy-drama, co-starring Gary Grant and Irene Dunne, is said to present the two stars in an altogether different type of entertainment. Mr. Friedman expresses the conviction that the stars will create as much of a sensation as they did in their last Columbia picture, "The Awful Truth."

The Submarine War

"Escape to Glory," starring Constance Bennett and Pat O'Brien, is also emphasised by Mr. Friedman as being an outstanding sea-thriller which, in view of its U-boat *versus* freighter theme, has a strong topical angle. The picture was directed by John Brahm.

Columbia add the news that director Alexander Hall has just been assigned to direct the comedy, "Bedtime Story," in which Melvyn Douglas has one of the starring rôles. B. P. Schulberg is producing.

"LADY HAMILTON"

HENRY WILCOXON AS CAPTAIN HARDY

Henry Wilcoxon plays the important rôle of Captain Hardy in Alexander Korda's "Lady Hamilton," supporting Vivien Leigh and Laurence Olivier, who star in the picture.

"Lady Hamilton" is based on the romance of Lady Hamilton and Lord Nelson and has been produced by Korda on a lavish scale, in which the splendours of the period are brilliantly reproduced.

The strong cast includes Alan Mowbray, Sara Allgood, C. Aubrey Smith and Luis Alberni.

Alexander Korda himself directed the picture, which will be released through United Artists.

Martha Scott is announced as starring in Sol Lesser's forthcoming production "Strange Victory." Rose Franken and William Brown Meloney, the authors of the novel, are writing the screen play, which will be released through United Artists, and other cast announcements will follow shortly.

"TIN PAN ALLEY"

Scenes from TIN PAN ALLEY, the spectacular musical which 20th Century-Fox will Trade show on Friday at the Century Theatre, at 11 a.m. and 2.30 p.m. Starring Alice Faye, Betty Grable, Jack Oakie and John Payne, the picture is a cavalcade of popular song set in London and New York during world war

Margaret Rutherford, O. B. Clarence and Wally Patch in a scene from QUIET WEDDING (Paramount)

Week in Scotland

Kinema Sunday in Glasgow

SPREAD-OVER SCHEME ADOPTED

Cinema Club Ball

THE annual Cinema Sunday was inaugurated last Sunday in Glasgow. Owing to war time conditions a change has been made in the usual procedure this year. Instead of 20 to 25 houses being open each Sunday in one month, the scheme has been spread over, up to, and including Sunday, March 23. Each Sunday evening till then one centre of the city house and one house in each district will be open.

As in past years the proceeds are to be divided between the Lord Provost's Fund, the hospitals and the Scottish C.T.B.F. The committee are hoping that the new idea will meet with even bigger financial reward than formerly.

Tickets are now on sale at all the Glasgow kinemas for the 21st Annual Cinema Ball in Green's Playhouse Ballroom promoted by the Cinema Club. Despite opposition and much misgivings last year the Ball was continued and in point of numbers and in every other way proved the biggest success of the series. The committee are hopeful that this year's effort may be as big a success. Everything will be done to make it so. Following last year's experiment, there will be no fancy dress costumes, but there will be the usual prize list. An effort is being made this year to provide fewer but better prizes than before.

By special arrangement Messrs. Green will be able to provide a supper also, in addition to running a buffet as usual, and the tickets are priced as last year, 10s. 6d. each.

Owing to the catering difficulties, it will help the committee greatly if those intending to be present will procure their tickets early, either from the kinemas or from the Secretary's office, 163, Hope Street. 'Phone: Central 3114

Walter at it Again

In the interval of running concerts for the troops and generally helping on the Kirkcaldy war fund, friend Walter Hinks, of the Rio, had time last week to put over a little bit of publicity for his hall. Taking advantage of the scarcity of eggs, and realising that those in any shape or form would attract people's attention, he had displayed in his vestibule in a show case, in addition to his usual coming attractions, ½ dozen hens, black, white and brown, and their attendant eggs. Above the bills he had his slogan—"Believe it or not—these hens lay eggs."

This advertising stunt being topical, is typical of Walter, who, as is well known, has been awarded prizes for his originality. It still proclaims that although Walter is now in Fife he is not "roosting" like the hens.

Back to Scotland

The KINE. representative had a visit the other day from Alf. A. Goldberg, who has been in retirement these past two years at Bournemouth, but who is now back again in Scotland and residing at Ayr.

Pickard's Novelty

A. E. Pickard's latest publicity stunt is what he describes as his "secret weapon." In place of the bullet-resisting armoured plating on the roof of his now famous car, have been mounted two bicycle wheels with copper tube pylons. These are fitted with metal vanes and as the car runs along the wheels spin merrily. He certainly does get the eye of the public.

In the New Cinerama a special variety concert was given last Sunday evening in aid of the fund to provide parcels for H.L.I. prisoners of war. A packed house thoroughly enjoyed the programme.

A Church Presentation

The talkie has now reached the Scottish churches. At last Sunday evening's service in Elgin Place Congregational Church, Glasgow, the sermon was a talkie film of the life and work of William Tyndale, English translator of the New Testament.

SCALA, LIVERPOOL, REOPENS

The Scala, Lime Street, Liverpool, reopened on Monday, January 20, after having been closed for a few weeks for repairs. The Scala, one of the theatres with which Coun. Alfred Levy is associated, was slightly damaged during a recent aid raid. Norman Rowley is the manager.

BRILLIANT CAST OF NEW BRITISH COMEDY

West End Show for "Quiet Wedding"

FULL OF GOOD-NATURED AND DELICATE JIBES AT THE FOIBLES OF THE BRITISH MIDDLE CLASS, BUT WITH AN UNDERCURRENT WHICH REVEALS SOME OF THE STARTLING QUALITIES AND TRADITIONAL MERITS OF THIS SOLID SECTION OF SOCIETY, ANTHONY ASQUITH'S NEW FILM, "QUIET WEDDING," PRODUCED BY PAUL SOSKIN, WHICH IS TO OPEN A LONDON RUN AT THE PLAZA THEATRE ON FRIDAY, JANUARY 31, WILL BE TRADE SHOWN FOR THE LONDON TRADE AT THE 2.30 PERFORMANCE ON THAT DAY.

"Quiet Wedding," it is claimed, marks a new step forward for Britain's witty film director, whose triumphs with "Pygmalion" and "French Without Tears" made merry box-office music everywhere they were shown, including many places in Britain and abroad, where they played two and three return engagements.

PAUL SOSKIN

Under the sympathetic guidance of its producer, Paul Soskin, the film succeeds in its aim of providing light-hearted, laughable entertainment which will take war-strained audiences right out of themselves and provide an exhilarating hour of respite from present-day perplexities.

Based on the well-known stage success by Esther McCracken, "Quiet Wedding" was adapted for the screen by Terence Rattigan and A. de Grunwald.

Outstanding Cast

Soskin assembled one of the best casts ever seen in a British picture. Nearly forty well-known players have significant parts—there are virtually no minor players, and every portrayal is a character study full of human interest and entertainment. Margaret Lockwood, the star, and Derek Farr are a remarkably effective team as the practical young lovers whose romance is nearly wrecked on a sea of measurings and tryings-on, ordering and cancelling, wedding rehearsals, smirks and effusive inquiries, and well-meaning attempts to "make things easier" for them.

Contributing brilliant characterisations are such accomplished players as Marjorie Fielding, A. E. Matthews, Athene Seyler, Margaretta Scott, Peggy Ashcroft, Frank Cellier, Roland Culver, Jean Cadell, David Tomlinson, Sidney King, and others.

They Carried On

The start of production on "Quiet Wedding" coincided with the start of the intensified air war on Britain—a factor which had a considerable influence on the mechanics of film production. The ordinary difficulties of war time were considerably increased, but the completed film shows no trace of the formidable difficulties which had to be overcome from day to day. More than once the heavy hand of indiscriminate bombing cast its grim shadow over the fortunes of the unit, but no sign of war's stress can be seen in the finished work.

In a sunny world, where everything is "strictly cricket" and the happy, bustling atmosphere of "Quiet Wedding," the only distractions to love-making, the comedy is played out and no thoughts of war's alarms are permitted to intrude.

LONDON FILMS EXPORT

British Agent for Edward Small

London Films Export, Ltd., of 17, Berners Street, have been appointed as representatives for Great Britain by Messrs. Edward Small Productions, Inc., of New York, whose productions are distributed by United Artists.

Mr. Small, who was a partner in the recent acquisition of the rights of "Convoy" for U.S.A., is now interested, through London Films Export, Ltd., in obtaining further British productions.

ULSTER TRADE AGREES TO MOBILE KINEMA PLAN

Government Assurances not to Compete with Kinemas

A HEART-TO-HEART talk between the White Cinema Club and representatives of the Northern Ireland Government on the subject of free shows by mobile units sponsored by various Ministries, has resulted in agreement on several matters concerning which there had been a conflict of views.

At the January meeting of the Club, at which John Russell presided, it was stated that the Club objected to the Government Departments running free shows within two miles of a kinema, and to any interference with the activities of travelling showmen.

At the request of the Government Departments concerned, the Club agreed to hear a deputation express their views on the matter.

D. G. Parr, the Divisional Food Officer for Northern Ireland, stated that the power of the kinema was fully realised. It was not their intention to do anything which would in any way affect the Trade. They had now decided that only one mobile unit would be used, and that, as far as his films were concerned, he would give a definite assurance that they would only be shown at lectures or demonstrations in connection with the food campaign. He stressed that for the next few months the food position was going to be a serious one, and, as a patriotic gesture, would the Trade remove its objections and help to make the food economy campaign in Northern Ireland a success? He did not wish any show to be held by his Department which would in any way affect a kinema, and he also gave an assurance that travelling showmen would not be affected.

Frank Adams, on behalf of the Ministry of Information, said that the one mobile unit would be used for his Ministry and the Ministry of Food. The films would definitely not be of an entertainment value, but would be shown to Young Farmers' Clubs, Women's Institutes, etc., with no charge made for admission. They would be part of an ordinary meeting, and not special shows. No films of entertainment propaganda value could be shown without the Trade's permission, and he would not seek this until the films had been definitely passed by the Trade as no longer being required for other kinemas.

Mr. Adams intimated that he had just received a message from London stating that the Trade in England had withdrawn its objections, and the scheme was now in full swing in no fewer than twelve districts.

Ready to Help

It was decided that, in view of the assurances which had been given, the objection be waived.

With reference to the Ministry of Food, it was pointed out that the Trade was most anxious to help the national effort, and would go even further than Mr. Parr had asked; they would help him with the food economy campaign by showing the short food economy films which they thought could be included in their programmes.

George Lodge stated that he would gladly place the Imperial, Belfast, at the disposal of the Ministry to give an exhibition of their films, so that the Trade could select any they thought worthwhile.

A.R.P.

A letter was read from the Belfast A.R.P. Committee expressing great appreciation of the manner in which the Trade had co-operated with the Committee. It was also asked if it would be possible to have kinemas placed at the disposal of the authorities for a further series of lectures on Sundays to the public.

The hon. secretary was instructed to reply that if the authorities would state which kinemas were best suited for the lectures, he would at once make the necessary arrangements, the A.R.P. authorities to pay the usual nominal fee to cover payment of staff, lighting and cleaning.

With reference to a suggestion that kinemas might assist the authorities by warning wardens to report for duty, the meeting stressed that the usual procedure was for wardens to let the attendants know where they were sitting, and once a message was received it was at once conveyed to them. Slides were also superimposed on the screen for an "alert" and an "all clear," but the Trade would gladly agree to recommend to all houses that a red light should be shown in a suitable place for a raid warning and a green one for all clear.

If the Minister for Security and the A.R.P. authorities would state their wishes, the Trade would at once carry out instructions.

Annual Ball

The Hon. Treasurer, Councillor George Gray, reported that of the 300 tickets for the Kinema Family Party to be held on February 11, about 200 had been taken by members, and he anticipated that there would be no difficulty in disposing of the 300.

It was decided to send a subscription of one guinea to the Ulster Tourist Development Association. L. Menet was elected a member of the Association.

No Complaint for 12 Years

BELFAST KINEMA RECORD

It is worthy of note how well Belfast kinemas are run that not for many years has there been an objection to a licence, and with renewals coming up it is interesting to observe that Belfast Corporation has instructed its Town Clerk to issue the 45 licences for 1941.

Fire Watchers Necessary

The Minister of Public Security for Northern Ireland has made an order making it compulsory for kinemas and theatres to have, in common with other buildings, fire watchers constantly on duty. In addition, special fire-fighting equipment has to be provided.

The full regulations for kinemas and theatres are expected to be issued in the near future.

Sunday Opening

Sunday opening still continues to be of great interest in Northern Ireland. An effort by the military to secure permission to run Sunday shows in a public hall has been turned down by the local Council, but the officer in question is being informed that if he uses 16 mm. he need not bother about a licence. Needless to say that the council are not giving him this information.

At Newtownards an effort to rescind the licence for the Sunday shows for troops at the Regent has not been successful.

Having given permission for one kinema to open for the Forces in Enniskillen, the local council has granted another licence.

Bangor Corporation has decided that at least it will be consistent. Having turned down Sunday opening it has now decided to cancel the licence of a local dance hall which had permission to run Sunday concerts.

Claims in Court

A settlement was announced in Londonderry's Recorder Court of the claim by the Strand Cinema for damage done by a bomb explosion to a canopy and neon sign. Judge Davison approved of the £30 agreed amount. Mention was made of several small claims arising out of the burning of the Opera House Cinema, but they were adjourned pending the result of the appeal against the Recorder's decision dismissing claims for £41,700 in respect of the burning of the building, equipment and consequential losses.

Nazimova, Robert Taylor and Norma Shearer in ESCAPE (M-G-M) the current attraction at the Empire, Leicester Square

"HIT PARADE OF 1941"

Scenes from British Lion's eagerly awaited gay musical comedy HIT PARADE OF 1941. Starring Frances Langford and Kenny Baker, supported by Hugh Herbert, Mary Boland, Ann Miller and a host of brilliant players, it will be Trade shown at the G.B. Private Theatre on Monday, February 3.

"HI GANG" FILM FOR C. M. WOOLF

Marcel Varnel to Direct

"COTTAGE TO LET" IN PREPARATION

A film version of the popular radio show "Hi Gang!" is to be made at Shepherd's Bush, starring Bebe Daniels, Ben Lyon, Vic Oliver, Moore Marriott, and Graham Moffatt. The production, a G.-B.-Gainsborough, will be directed by Marcel Varnel and will go on the floor about May 10, following "Cottage to Let." An original screen story has been written by Val Guest and J. C. Orton, and is stated to be one of the best comedy scripts prepared for some time. Marcel Varnel is our busiest director, and has an amazing flair for comedy films. This will be his eighth consecutive film.

"Once a Crook," now in production, in which Gordon Harker and Sydney Howard are combining, is one of the best crook dramas of recent times, with Herbert Mason directing. At the studio they are applauding the magnificent way Gordon Harker is aiding Sydney Howard in his splendid comedy rôle in the film, as it is not often one star will go all out to aid another to get the last ounce out of his rôle.

This film will be followed immediately on the floor by "Cottage to Let," another G.-B.-Gainsborough production, directed by Anthony Asquith, with Leslie Banks and Alistair Sim.

"Allez-Oop" and "Pitt the Younger" are also scheduled, and preparations for the R.A.F. film, "Spitfire," are rapidly nearing completion.

Roddy McDowall, young British actor of 16 pictures, who recently went to America with his mother and sister, plays the role of "Huw" in HOW GREEN WAS MY VALLEY, for 20th Century-Fox. Roddy will be seen shortly in British National's "This England," to be shown in the West End by Anglo-American

DRAMATIC WAR DOCUMENT

"Soldiers in Fleet Street"

Paul Soskin's new film, "Soldiers in Fleet Street," is not going to be a convulsing comedy, it is stated, nor will it be highlighted by mock heroics, but a factual dramatic document of the crowded years that have marched across history since the Munich days.

"Soldiers in Fleet Street," he says, will mirror the martyrdom of a continent and the tremendous events that have blazed drama from the headlines.

The greatest moments of these grim years, as Soskin so rightly states, are big enough, without resorting to dramatic fiction, to supercharge his film with every element of drama, and to make authentic realism its highlight.

Every character in the film will be recognisable to those who have worked with them as contemporaries on one or the other of our newspapers, and the story will introduce all the characters in newspaper production, an historic document written by one of the most outstanding figures in modern journalism.

VERITY FILMS

John Paddy Carstairs to Direct

Sydney Box, of Verity Films, announces that John Paddy Carstairs is directing a "five-minute" film, "A Bombing Has Been Arranged," which Verity are producing at the Riverside Studios.

This film stresses the danger of "careless talk" over the telephone.

"Two London Women," a production dealing with the work of the Y.M.C.A. in "Blitz-time," has just been completed. This was directed by J. Gardner Lewis.

In IT'S TURNED OUT NICE AGAIN, George Formby has a cotton mill sequence which he acted amid authentic Lancashire surroundings. Here he is with an armful of shuttles talking to director Marcel Varnel

British National Has Four in Work

LESLIE HOWARD IN "PIMPERNEL SMITH"

"Old Mother Riley" at Elstree

With "This England" almost ready for Trade showing, "Love on the Dole" completed and in process of editing, "Pimpernel Smith" in its third week and "Old Mother Riley Cleans Up" nearing completion, British National is probably the busiest production company in the country. To follow these another subject is already well advanced for early production, but details cannot yet be given.

Leslie Howard is not only producing and directing "Pimpernel Smith," but is also the star. During last week a big crowd scene was staged at Denham, representing the British Embassy in Berlin just prior to the war. In this particular sequence Howard appears as the English professor, and Mary Morris, his leading lady, makes her first screen appearance in evening dress; hitherto her rôles have been those of the chauffeuse in "Spy in Black," the little spitfire in "Prison Without Bars," and the mechanical doll in "Thief of Bagdad." Francis Sullivan is also in the Embassy sequence as the head of the Gestapo. Howard has introduced a clever trick shot into this particular scene. In the alcove adjoining the ballroom the dancers are seen in a mirror against which Howard is standing. To secure this shot back projection was used, throwing a picture of the dancers on to a screen, which was reflected into a wall mirror.

At Elstree, John Baxter, having completed the direction of Walter Greenwood's "Love on the Dole," is now finishing the latest "Old Mother Riley" subject, a story of crooks and a haunted castle. Incidentally, John Stuart, who is playing one of the leads in this Lucan and McShane comedy, was appearing at the old Ideal Studio on the site of Rock Studios twenty years back in "This Freedom," an ambitious British feature, being made by Dennison Clift with Clive Brook, Fay Compton and Stuart in the leads. Stuart, working these things out, also discovered that "Old Mother Riley Cleans Up" is his hundredth film.

BERLIN EMBASSY RECONSTRUCTED

An ornate set consisting of a luxury interior with a stately staircase filled a Denham floor last Friday when I found "Pimpernel Smith" in full swing, with Mutz Greenbaum at the camera.

On a gilt chair on a dais, bulky and resplendent in white uniform and with many medals, was Frances L. Sullivan, the perfect Germany's War Chest No. 1. Puzzled over "Alice Through the Looking-glass," he had it explained by debonair Leslie Howard, and the two then strolled off, the Nazi explaining how Shakespeare was a German.

Mr. Howard (who has Harold Huth producing and co-directing) told me that the set was not officially the British Embassy in Berlin. But the British coat-of-arms was on the wall.

The story deals with a young professor's daring and perilous adventures in getting anti-Nazi intellectuals out of the country. There is, however, no bloodshed or war, the narrative ending on September 3, 1939.

Mary Morris and other principals were also at work.

LAVISH SET AT WELWYN

Highlight of New Pathe Thriller

A production highlight of "This Man is Dangerous," which John Argyle is producing at Welwyn, is the construction of the massive sets which cover the whole of the floor space at the studios. These are a large hospital ward, the complete replica of a country mansion, an extensive hotel reception lounge and the hold of a big cargo ship.

"This Man is Dangerous" is a screen adaptation of David Hume's exciting story, "They Called Him Death." It abounds in thrilling situations and is filled with action. An attractive cast is headed by James Mason, Margaret Vyner, Mary Clare, Gordon McLeod, Frederick Valk, Barbara Everest and Brefni O'Rorke.

Lawrence Huntingdon (a name to watch in the field of production) is the director. Huntingdon's work is free of the hide-bound and conventional methods of the old school. Comparatively new to the field of film direction, his ideas, views and method of dealing with the script and artistes is refreshingly different. He deals with the cast with a full realisation that they are really human beings capable of having ideas of their own, instead of treating them like so many puppets who must say this or do that in such-and-such a way because it was performed or said in that manner in somebody or other's film which created a furore months before. Huntingdon is certainly no copyist, say those who work under him.

Hurst at Work

Brian Desmond Hurst was busy at Denham directing a close-up of Saliy Gray at the telephone for "Dangerous Moonlight" for RKO-Radio.

The scene was a rather palatial log-cabin in the Adirondacks, and Georges Perinal was at the camera.

Anton Walbrook is leading man in this subject, which has an American setting—unusual in British pictures.

CARTOONS AT SHEPHERD'S BUSH

A cartoon subject is said to be going into production at Shepherd's Bush during the next month. No details are as yet available, but KINE. understands it is an entertainment cartoon.

EALING SCHEDULES THREE

Fleet Air Arm Subject First

ALTHOUGH Ealing Studios are not yet in actual production, preparations are well advanced for the early production of three films, the first of which will be the Fleet Air-arm picture under the title of "Ships With Wings."

Many of the background and exterior scenes have already been shot, with Admiralty co-operation. Ray Kellino, who photographed the exteriors, recently spent two months at sea obtaining a pictorial record of life on an aircraft carrier and of 'planes setting off and returning from patrol and battle. Story is by Sergei Nolbandov and Pat Kirwin.

This will be followed by the Will Hay comedy, "The Black Sheep of Whitehall," in which Will tries anxiously to harness himself to the war effort and meets with innumerable misadventures in various departments.

Priestley Subject

Later, the J. B. Priestley screen play, "Portrait of a British Foreman," will go on the floor, and will be Cavalcanti's first feature production. The story is of a foreman belonging to a British engineering firm caught in France with some valuable machinery by the French collapse, and his adventures in returning safely with the machinery to this country.

This ambitious programme will keep the studios busy for some time, and KINE. understands that in the event of any undue hold up on the Fleet Air-arm film, the Will Hay picture will be produced first.

No directors or stars have been assigned to any of the above films, and further details are expected within the next few days.

"Top Wop"

Cavalcanti is completing the "Life of Mussolini" film, which is generally referred to by the studio technicians as "Top Wop," although no title has as yet been chosen.

Editor's Letter Bag

Why No Credits for British Studio Technicians?

A.C.T. Appreciation of *Kine* Tribute

I WAS delighted to read your tribute to Tom Howard, chief of the Denham Studio trick department, in your New Year issue.

"This is the first time he has received the publicity he so fully deserves. He has even been denied it on the screen, and he does not receive any credit title on 'The Thief of Baghdad.'

"For years trick work in this country has been largely in the hands of foreigners, although, so far as Denham is concerned, Tom Howard has always, though unacknowledged, been pulling his full weight in that department.

"Now the war has made the Industry rely largely on its own technicians, I trust that producers will realise that, given the opportunity, British technicians can give as good work and are as fully resourceful as any who patronise the Clipper."

Geo. H. Elvin,
General Secretary.
The Association of Cine-Technicians.

Jetty Scenes in "Atlantic Ferry"

WALTER FORDE MAKES GOOD PROGRESS AT TEDDINGTON

Shooting is progressing steadily at Teddington on "Atlantic Ferry," the epic of the early days of steam ships, starring Michael Redgrave and Valerie Hobson, directed by Walter Forde.

Scenes completed last week include the office sequences of Mac Iver Bros., Liverpool shipowners, and the first meeting between Mary Ann Morrison (Valerie Hobson) and David Mac Iver (Griffiths Jones). This meeting is definitely a love-at-first-sight affair until Charles Mac Iver (Michael Redgrave), the younger brother, enters the scene and sweeps Mary off her feet.

Other scenes in this set included the violent quarrel between the two brothers when the younger tries to convince the elder of the amazing possibilities of steam. But the conservative David will not change his hide-bound opinions, and Charles realises that he must continue his fight against sail alone.

Later, Charles rushes away to U.S. by the first available ship, which happens to be one of the notorious "coffin brigs" in which emigrants are shipped like cattle. The scenes aboard this ship are among the most dramatic in the production.

Several more scenes of the free-for-all-fight aboard the sailing packet *Queen Mary* have also been completed.

One of the crowd artistes has to thank director Walter Forde for unwittingly saving his life the other day.

Forde, directing crowd scenes on the set known as the Dock and Jetty, Liverpool, found it necessary to keep the extras 15 minutes longer than usual in order to get the final shots "in the can."

Next morning, one of the extras came up to Forde and told him that when he arrived home the night before he found his house bombed to the ground. "It happened precisely a quarter of an hour before I arrived," he said, "and if you had not kept us late last night I probably would not be here to tell the tale!" He is now the production mascot.

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"ESCAPE"

Scenes from the M-G-M production ESCAPE, which affords a dramatic insight into the conditions of Nazi Germany of pre-war days. Norma Shearer, Robert Taylor, Conrad Veidt and Nazimova head the cast of this subject of paramount topical interest which is drawing the crowds to the Empire, Leicester Square

The KINE YEAR BOOK
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THE TRADE'S ENCYCLOPAEDIA

CAUSES OF FILM DAMAGE EXAMINED

S.M.P.E. COMMITTEES' REPORTS

THE Film Preservation Committee of the S.M.P.E. in the latest *Journal* details various sources of film damage, which, in addition to the more obvious causes such as dirt in air and solutions, mentions face powder, hair lotions, and finger rings. The use of enclosed rewinders is recommended, fitted with a pneumatic dust removing device.

Lengthy tests are reported on fire-proof film storage cabinets, in which in the event of fire, water is released by means of a sprinkler head. For the favoured type, it is claimed that it ensures complete protection to the building and to all film not directly involved in a fire, with a comparatively low first cost.

Reproducing Old Films

The construction of an optical printer for reproducing old films is discussed. The use of a lathe bed is suggested, the tail-stock being used to carry the lens, and the saddle the projector head and lamphouse. Pilot-pin registration is not considered practicable for shrunken film. Discoloured images can be corrected by the use of light filters.

The Picture on the Screen

The Television Committee issues a lengthy report, in which the relationship between brightness of the image and flicker perception receives close attention. On the problem of smoothness of motion in relation to frame frequency, the cartoon manufacturers were consulted. In regard to visual fatigue, it is confirmed that intermittency of illumination is not a serious cause provided it is not discernible as flicker.

Film reproduction was a subject discussed between Kodak, Baird Television, N.B.C., and C.B.S. These discussions led to the production of a series of test films, made from negatives furnished by Gaumont-British, the object of which was to discover whether prints made to special sensitometric standards would produce better television images. It was found that print gammas should be preferably less rather than above normal, and that light density prints were preferred

Standardising Current Supply

A particularly interesting report is that of the Theatre Engineering Committee. Information is submitted in regard to the standardisation of electricity supplies in the United States (the most general supply being at 120 volts single-phase and 208 volts three-phase 60 cycles) and the wide variations in cost. Another research activity that is being undertaken is in regard to the minimum gate tension needed to maintain steadiness. Revisions proposed by the Committee in regard to safety regulations have been accepted by the insurance underwriters.

The Standards Committee refers to the closer co-operation which for the past two years has existed with the A.M.P.A.S. Research Council, with whom it has been agreed that only decisions recognised by the American Standards Association be named as standards. The Committee suggests as recognised practice fixing the screen brightness at 10 foot-lamberts, plus 4 minus 1.

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The Observation Window

Overlapping Activities of U.S. Societies

PERMITS FOR PROJECTORS

WE in this country have always felt a certain mystification as to the relations existing between the two American technical bodies, the Society of Motion Picture Engineers and the Academy of Motion Picture Arts and Sciences.

THAT there has been, and still is, considerable duplication and overlapping is indisputable. The recent broadening of the scope of the Academy's Research Council is felt by some to be an encroachment upon the field of applied engineering, which should be properly the preserve of the S.M.P.E. The retiring president of the latter body, E. Allan Williford, in an address reported in the *Journal* (on the occasion of a banquet when the progress medal was awarded to Walt Disney) makes reference to a newly inaugurated co-operation.

IN past years, he says, so-called "Standards" have emanated from both bodies, and were sometimes in conflict with one another. The Society and the Research Council have therefore agreed that such unilateral standards shall be designated "Recommended Practices," and that only those standardisations on which both organisations have consulted and cleared through the American Standards Association shall be called "Standards."

THIS tacit admission that overlapping is still to continue seems to be an exception to the customary American efficiency in these matters. It would have been more typical if the two bodies were to work together in technical matters; some degree of co-operation is in fact announced by the Standards Committee. Probably the origin of the difference is that the Academy has its headquarters in Hollywood, while the Society was originally established three thousand miles away in New York, although now well represented on the West Coast.

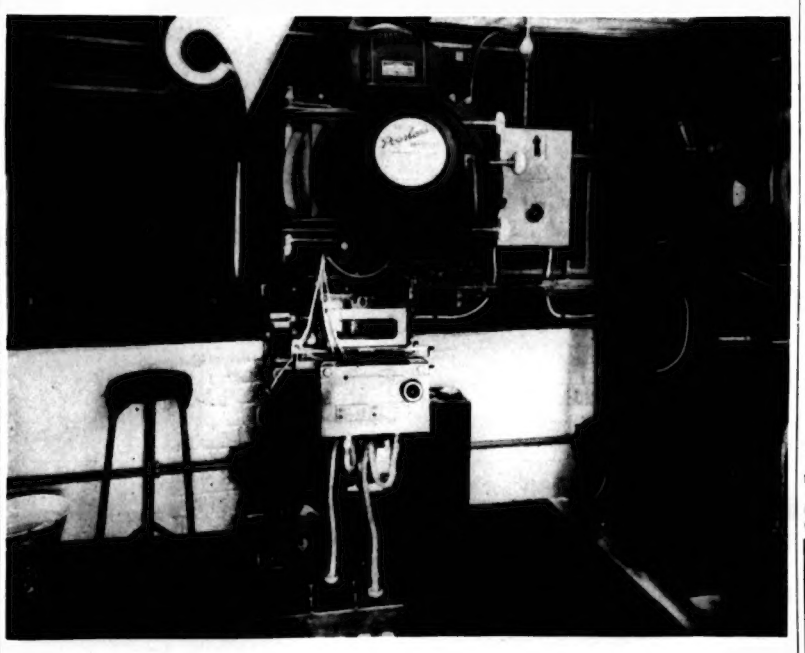
THE new requirement by the Board of Trade that no kinematograph apparatus be supplied without a Government permit is a hint to all responsible for the care and maintenance of such apparatus to treat everything in the projection room with every attention lest damage occurs which cannot quickly be repaired

ARC lamps and lenses are included in the Order as well as projectors, so that permits will be needed whenever those require replacement. Replacement parts do not come within the Order, but with every machinery workshop busy on Government work difficulties are sure to arise when stocks of kinematograph parts are depleted.

WHILE it is far from universal, the practice does exist among less reputable workmen of employing a species of sabotage upon a machine part which is not working satisfactorily in order to hasten the supply of a new part. Such a procedure in present circumstances would defeat its own end, apart from the ethical side of causing inconvenience and loss to the house concerned.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



Projection room of the Scala, Nottingham, recently equipped with Western Electric Mirrophonic

POOL CARBONS

ELECTRIC ORGAN ACTION DEVELOPMENT

VALVES EMPLOYED IN HUNDREDS

A VALUABLE article in *Electronics and Television* deals with musical instruments of the type generally described as electric pianos or organs, but more specifically as electronic musical instruments. The requirements of such an instrument are: (1) The possession of a "tempered" scale, making it possible to play music in all keys; (2) control of volume, preferably by a swell; (3) staccato, legato and glissando playing must be possible; (4) damping must be provided; (5) the value is also enhanced if some control of timbre is provided, whereby other instruments may be imitated.

Two Main Groups

There are two natural groups of electronic instruments: those in which sound is generated by standard mechanical means and then modified electrically; and those in which it is made audible by loudspeakers after being generated by purely electrical means.

In the first group are included the so-called electric pianos. These instruments comprise basically a piano mechanism without the sounding-board, the sound being picked up by means either of microphones, or by electromagnetic pick-ups from steel strings.

The Electronic Type

The purely electronic instruments include the Novachord, the Conpleaux, the Trautonium, and the Hellertion. All these have the objection of needing a large number of valves—the Novachord, for instance, contains 163, and the Conpleaux no fewer than 400. The former employs twelve master frequency generators, whose frequencies are successively halved for the lower octaves. Vibrato effects may be obtained by slight frequency variations. The Conpleaux instrument employs straight oscillating circuits.

The Trautonium varies from the others in that the oscillations are generated by means of a neon lamp; variation of frequency is obtained by a change of resistance, and of timbre by a change of capacitance. Harmonics are produced by coupled valve circuits. A different principle is again used in the Hellertion, in which the tones are generated by a valve oscillator, and variation is produced by pressing down a metal tape on to a resistance.

Finally, there are instruments such as the Theremin and Electronde, which produce tones of varying frequency by electro-capacitative effects, and have no keyboard. In both these instruments the variation in capacity, and hence of frequency, is affected by movement of the hand of the player to and from a metal rod.

SINGING THROUGH

Community Night Success

Cheering news is so scarce in these hectic times that it is very pleasant to give publicity to George Senior, who has just completed a second year as organist at the Ritz, Workington, Cumberland. He writes: "Business has never been better, neither has the organ interlude ever been so popular.

"On Monday and Saturday evenings, which are Community Nights, if you could visit the theatre it would do you good too, as the lads of the Services, together with the Tyneside evacuees, give singing 'the works.'"

I congratulate my old friend in his sustained endeavour to keep the organ interludes an asset to his theatre and a credit to himself. A. W. O.

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WANTED for Devon and Cornwall, Managers, Chief and Second Operators, also Staff Foremen.—Write, D., Box 679, Kinematograph Weekly.

WANTED, First and Second Operators (exempt military) for Black's Theatres on North-East Coast, also Assistant Manager or Operator-Manager to act as relief for same theatres.—Full particulars, wages, copies of references, etc., to Black's Enterprises, Ltd., Suite 9, 115, Shaftesbury Avenue, W.C.2.

WANTED, good Second Operator for modern cinema; comfortable berth for first-class man.—Apply, stating full details, Manager, Cinema, Stockton-on-Tees.

SITUATIONS VACANT (cont.)

EXPERIENCED Managers required for kinemas in Home Counties; applications treated in strictest confidence.—State salary and whether exempt from military service, age, full particulars and copy reference, to Shipman and King, M84, Shell Mex House, Strand, W.C.2.

CHIEF and Second Operators required for kinemas within radius of 40 miles from London.—Age, details of experience and salary required to G., Box 682, Kinematograph Weekly.

SECOND Operator wanted; W.E. and Kalee.—Globe, Putney. Telephone: Putney 0032.

CLERICAL Staff required, male and female, by leading equipment house.—Write, stating age, experience and salary required, to N., Box 662, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER, 25 years' experience, cinema, variety, café; projectionist, circuit or independent; disengaged; moderate salary; age 48; anywhere.—W., Box 672, Kinematograph Weekly.

MANAGER, disengaged, thoroughly experienced, 20 years' continuous employment; highest references; South preferred.—Tatum, 95, High Street, Lavenham, Suffolk.

MANAGER OPEN FOR IMMEDIATE ENGAGEMENT; SOLE CONTROL OR INSTRUCTIONS; FULLY CONVERSANT ALL BRANCHES; HIGHEST CREDENTIALS; EXCELLENT EXPLOITER; GO ANYWHERE. WRITE OR 'PHONE: NEVILLE, 281, WALWORTH ROAD, S.E.17. 'PHONE: RODNEY 3342.

SITUATIONS WANTED (cont.)

YOUNG American, Showman desires position, smart organiser, advertiser, manager; handle any branch of entertainment.—E., Box 680, Kinematograph Weekly.

CHIEF OPERATOR-ELECTRICIAN; 18 YEARS' EXPERIENCE, W.E., R.T.-H., ANY MAKE PROJECTORS; AGE 34; WAGES £5 PER WEEK; VACANT ON JANUARY 30.—F., BOX 681, KINEMATOGRAPH WEEKLY.

CHIEF Projectionist (age 36) open for an engagement in a good-class kinema; conversant with modern sound equipment, projectors, arcs, crude oil engines; 18 years' experience; salary, £4.—Cox, 65, Grantchester Street, Cambridge.

LADY Secretary, Shorthand-Typist; 12 years' experience; interview 1-2, 4-5; 65s.—30, Glebe Road, Finchley, N.3.

FOR SALE AND WANTED

FOR Sale, 40 yds. 40 in. wide brown and black mottled Carpet, 23 yds. Felt, £18; Pros. Tabs., as new, silver, with valance, 20 x 15 opening, £14; Elec. Control, 200 v., single phase, ½-h.p., £14; tubular steel Curtain Track, complete, £5; Carbons, L.I., 450 12-mm., 720 6-mm., £12 lot; pair 3-in. T.T.H. Projector Lenses, £6.—C., Box 678, Kinematograph Weekly.

WANTED, Rotary Converter, any size.—Hull, 221, City Road, London, E.C.1.

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MANAGERS! Your next Variety. CINE-VARIETIES AGENCY send acts, artistes and shows in that always leave a profit.—Inquiries, 7, Goddard Hall Road, Sheffield.

BOOKS ON SOUND

PROJECTING SOUND PICTURES. By Aaron Nadell. A Practical Text Book for Projectionists and Managers. First Edition. (1931.) Price 16s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

SOUND EQUIPMENT, MOTION PICTURE PROJECTION—PUBLIC ADDRESS SYSTEMS. By James R. Cameron. Claimed to be the standard authority on the subject. Sixth Edition. (1936.) Price £1 16s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

TALKING PICTURES. By Bernard Brown, B.Sc. Contains full details of production and projection of talking films and the installation of plant; expert advice for the operator and manager, and authoritative information on studio and theatre acoustics. Second Edition. (1932.) Price 13s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

TECHNICAL BOOKS

KINEMATOGRAPH STUDIO TECHNIQUE. By C. L. Macbean. A practical outline of the artistic and technical work in the production of film plays. (1922.) Price 2s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

KINEMATOGRAPH TRADE ACCOUNTS. BOOK I: EXHIBITORS' ACCOUNTS. By Charles H. Travis, F.C.A. Essential to the successful running of a kinema (1928). Price 5s. 4d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

MOTION PICTURE PHOTOGRAPHY. By Carl L. Gregory, F.R.P.S. (Obtained to order only.) (1927.) Price 31s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

THE ART OF FILM PRODUCTION. By Andrew Buchanan. Deals with both general and technical aspects of the Kinema Art. (1938.) Price 5s. 4d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

KINEMATOGRAPH TRADE ACCOUNTS. BOOK II., RENTERS' ACCOUNTS. By Charles H. Travis, F.C.A. Deals with the subject in a comprehensive manner. Price 7s. 10d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

FORTHCOMING TRADE SHOWS

LONDON

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
Thur., Jan. 23	2.15 p.m.	Cambridge	Spring Meeting	Pathe	Basil Sydney	—
,, ,, 23	2.30 p.m.	Phœnix	Flowing Gold; Spills for Thrills	Warner	John Garfield	—
Fri., ,, 24	2.15 p.m.	Cambridge	The Farmer's Wife	Pathe	Basil Sydney	—
,, ,, 24	11 a.m.	Cambridge	Hold That Woman	Pathe	James Dunn	—
,, ,, 24	2.30 p.m.	Phœnix	No Time for Comedy	Warner	James Stewart	—
,, ,, 24	11 a.m. & 2.30 p.m.	Century	Tin Pan Alley	20th Century-Fox	Alice Faye	—
Mon., ,, 27	11 a.m.	Private Theatre	Trouble Chaser	RKO-Radio	Granville Owen	—
Tues., ,, 28	11 a.m.	Cambridge	The Saint's Vacation: Pat Pat Trouble.	RKO-Radio	Hugh Sinclair	—
Wed., ,, 29	11 a.m.	Cambridge	You'll Find Out	RKO-Radio	Kay Kyser	—
Thur., ,, 30	11 a.m.	Cambridge	No, No, Nanette; Pluto's Dream House	RKO-Radio	Anna Neagle	—
Fri., ,, 31	2.30 p.m.	Plaza	Quiet Wedding	Paramount	Derek Farr	—
Mon., Feb. 3	11 a.m.	G.B. Private Th.	Hit Parade of 1941	British Lion	Kenny Baker	—
Tues., ,, 4	11 a.m.	G.B. Private Th.	Who Killed Aunt Maggie?	British Lion	———	—
,, ,, 4	2 p.m.	Cambridge	The Ghost of St. Michael's	A.B.F.D.	Will Hay	—
Wed., ,, 5	11 a.m.	G.B. Private Th.	Girl from Havana	British Lion	Dennis O'Keefe	—
BIRMINGHAM						
Mon., Jan. 27	10.15 a.m.	Forum	Gallant Sons	M-G-M	Jackie Cooper	—
Tues., ,, 28	10.30 a.m.	Forum	The Ape	Pathe	Boris Karloff	—
Wed., ,, 29	10.30 a.m.	Forum	East of Piccadilly	Pathe	Sebastian Shaw	—
Thur., ,, 30	10.30 a.m.	Forum	Spring Meeting	Pathe	Basil Sydney	—
CARDIFF						
Fri., Jan. 24	11 a.m.	Olympia	Gallant Sons	M-G-M	Jackie Cooper	—
,, ,, 24	11 a.m.	Capitol	A Night at Earl Carroll's	Paramount	———	—
Tues., ,, 28	10.30 a.m.	Olympia	The Ape	Pathe	Boris Karloff	—
,, ,, 28	11 a.m.	Odeon	Thief of Bagdad	United Artists	Conrad Veidt	—
Wed., ,, 29	10.30 a.m.	Olympia	East of Piccadilly	Pathe	Sebastian Shaw	—
Thur., ,, 30	10.30 a.m.	Olympia	Spring Meeting	Pathe	Basil Sydney	—
GLASGOW						
Fri., Jan. 24	10.45 a.m.	Picture House	Spellbound	United Artists	Derek Farr	—
,, ,, 24	10.45 a.m.	Paramount	A Night at Earl Carroll's	Paramount	———	—
,, ,, 24	11 a.m.	Own	For Beauty's Sake	20th Century-Fox	———	—
Wed., ,, 29	10.50 a.m.	Regal	East of Piccadilly	Pathe	Sebastian Shaw	—
,, ,, 29	11 a.m. & 2.30 p.m.	Own	Tin Pan Alley	20th Century-Fox	Alice Faye	—
Thur., ,, 30	10.50 a.m.	Regal	Spring Meeting	Pathe	Basil Sydney	—
LEEDS						
Fri., Jan. 24	11 a.m.	Odeon	A Night at Earl Carroll's	Paramount	———	—
,, ,, 24	10.45 a.m.	Tower	For Beauty's Sake	20th Century-Fox	———	—
Tues., ,, 28	10.30 a.m.	Ritz	The Ape	Pathe	Boris Karloff	—
,, ,, 28	10.45 a.m.	Odeon	Thief of Bagdad	United Artists	Conrad Veidt	—
,, ,, 28	10.45 a.m.	Tower	The Gay Caballero	20th Century-Fox	Cesar Romero	—
Wed., ,, 29	10.30 a.m.	Ritz	East of Piccadilly	Pathe	Sebastian Shaw	—
Thur., ,, 30	10.30 a.m.	Ritz	Spring Meeting	Pathe	Basil Sydney	—
LIVERPOOL						
Fri., Jan. 24	11 a.m.	Trocadero	Captain Caution	United Artists	Victor Mature	—
,, ,, 24	10.45 a.m.	Forum	Gallant Sons	M-G-M	Jackie Cooper	—
,, ,, 24	10.45 a.m.	Paramount	A Night at Earl Carroll's	Paramount	———	—
,, ,, 24	11 a.m. & 2.30 p.m.	Own	For Beauty's Sake	20th Century-Fox	———	—
Tues., ,, 28	10.30 a.m.	Forum	East of Piccadilly	Pathe	Sebastian Shaw	—
Wed., ,, 29	10.30 a.m.	Forum	Spring Meeting	Pathe	Basil Sydney	—
,, ,, 29	11 a.m.	Odeon	Thief of Bagdad	United Artists	Conrad Veidt	—
,, ,, 29	11 a.m. & 2.30 p.m.	Own	Tin Pan Alley	20th Century-Fox	Alice Faye	—
MANCHESTER						
Fri., Jan. 24	10.45 a.m.	Gaumont Palace	Captain Caution	United Artists	Victor Mature	—
,, ,, 24	10.45 a.m.	Odeon	Man at the Gate and Half a Sinner	General F.D.	Wilfrid Lawson	—
,, ,, 24	10.45 a.m.	Theatre Royal	So You Won't Talk	Columbia	Joe E. Brown	—
,, ,, 24	10.45 a.m.	Deansgate	The Gay Caballero	20th Century-Fox	Cesar Romero	—
Tues., ,, 28	10.45 a.m.	Theatre Royal	The Ape	Pathe	Boris Karloff	—
,, ,, 28	10.45 a.m.	Odeon	A Little Bit of Heaven	General F.D.	Gloria Jean	—
Wed., ,, 29	10.45 a.m.	Market Street	Law and Order	Columbia	Jack Holt	—
,, ,, 29	10.45 a.m.	Theatre Royal	East of Piccadilly	Pathe	Sebastian Shaw	—
,, ,, 29	10.45 a.m.	Odeon	Yesterday's Heroes	20th Century-Fox	———	—
Thur., ,, 30	10.45 a.m.	Market Street	Stolen Wealth	Columbia	Charles Starrett	—
,, ,, 30	10.45 a.m.	Theatre Royal	Spring Meeting	Pathe	Basil Sydney	—
NEWCASTLE						
Fri., Jan. 24	10.45 a.m.	Westgate	Gallant Sons	M-G-M	Jackie Cooper	—
,, ,, 24	10.45 a.m. & 3 p.m.	Own	The Gay Caballero	20th Century-Fox	Cesar Romero	—
Tues., ,, 28	10.30 a.m.	Haymarket	East of Piccadilly	Pathe	Sebastian Shaw	—
,, ,, 28	10.45 a.m. & 3 p.m.	Own	Yesterday's Heroes	20th Century-Fox	———	—
Wed., ,, 29	10.30 a.m.	Haymarket	Spring Meeting	Pathe	Basil Sydney	—
,, ,, 29	10.45 a.m.	Odeon	Thief of Bagdad	United Artists	Conrad Veidt	—
NOTTINGHAM						
Thur., Jan. 30	10.30 a.m.	Ritz	The Quarterback	Paramount	Wayne Morris	—
SHEFFIELD						
Fri., Jan. 24	10.45 a.m.	Hippodrome	Captain Caution	United Artists	Victor Mature	—
,, ,, 24	10.15 a.m.	Union Street	Yesterday's Heroes	20th Century-Fox	———	—
Tues., ,, 28	10.30 a.m.	Hippodrome	East of Piccadilly	Pathe	Sebastian Shaw	—
,, ,, 28	10.45 a.m.	Cinema House	Hullabaloo	M-G-M	Frank Morgan	—
Wed., ,, 29	10.30 a.m.	Hippodrome	Spring Meeting	Pathe	Basil Sydney	—
,, ,, 29	10.45 a.m.	Cinema House	Gallant Sons	M-G-M	Jackie Cooper	—
Thur., ,, 30	10.15 a.m.	Union Street	Tin Pan Alley	20th Century-Fox	Alice Faye	—
,, ,, 30	10.45 a.m.	Cinema House	A Night at Earl Carroll's	Paramount	———	—

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